

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2272.

LONDON, SATURDAY, MAY 13, 1871.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held, by permission of the Chancellor and Senate, in the Hall of the University of London, Burlington Gardens, on MONDAY, May 22nd, at 1 p.m. Sir H. BARTLE FEE, K.C.B. Vice-President, in the Chair.

The DINNER will take place at WILLIS'S ROOMS, at Half-past 6, on the same day. Major-General Sir H. C. RAWLINSON, K.C.B. &c. in the Chair.

Dinner charge, one Guinea, payable at the Door; or Tickets to be had and Places taken at 18, Whitehall-place. The Friends of Members are admissible to the Dinner.

STATISTICAL SOCIETY, 12, St. James's-square, S.W.
TUESDAY NEXT, the 16th inst., at 7.45 p.m. precisely. Paper—MR. R. H. PATTERSON "On the Influence of a High Bank Rate of Discount on Monetary Crises."

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN AND IRELAND, 4, St. Martin's-place, Trafalgar-square, MONDAY, 15th inst., at 8 p.m. Papers to be read:—1. On Human Sympathy, Presentiments; and on Divination and Analogous Phenomena among the Natives of Natal, by Dr. A. Callaway.—2. Notes on a Cairn at Khamgaum, and on a Kist in Ayrshire, by D. A. Campbell. J. FRED. COLLINGWOOD, Secretary.

LONDON LIBRARY, 12, ST. JAMES'S-SQUARE.—The THIRTIETH ANNUAL GENERAL MEETING of the Members will be held in the READING ROOM, on SATURDAY, the 27th May, at 8 o'clock.
By order of the Committee,
ROBT. HARRISON, Secretary and Librarian.

COLLEGE FOR WOMEN AT HITCHIN.—A PUBLIC MEETING will be held in ST. JAMES'S HALL, on MONDAY NEXT, May 15, at 8 o'clock.
The Chair will be taken by the Right Hon. W. F. COWPER-TEMPLE, M.P.

The Lord Bishop of Peterborough, Messrs. Anderson, M.D., Rev. Canon Miller, D.D., H. S. Winterbottom, Esq., M.P., the Right Hon. Lord Kitchin, and other Speakers, will address the Meeting.

ROYAL LITERARY FUND.—The EIGHTY-SECOND ANNUAL DINNER of the Corporation will take place in FREE-MASONS' HALL, on WEDNESDAY NEXT, May 17th, the Lord BISHOP of WINCHESTER in the Chair.
No. 4, Adelphi-terrace, W.C. OCTAVIAN BLEWITT, Sec.

ARTISTS' ORPHAN FUND, for the Support and Education of the Orphan Children of PAINTERS, SCULPTORS, ARCHITECTS, and ENGRAVERS.—The Trustees and Committee of this Fund are prepared to receive applications on behalf of Children who may have lost one or both parents, or whose fathers have become incapacitated from following their profession. Particulars and forms of application may be obtained from the Secretary.
24, Old Bond-street, W. F. W. MAYNARD, Secretary.

INTERNATIONAL EXHIBITION, 1871.
USE OF THE ROYAL ALBERT HALL.

1. The North or Queen's Entrance will be the principal entrance of the Exhibition. (The other entrances are in the Exhibition-road and Prince Albert's road.)
 2. Except during Musical Performances, and for one half-hour before and after them, the public are admitted to see the Royal Albert Hall from the Amphitheatre Entrances.
 3. When Music is performed, the public passage will be through the Picture Galleries. There is a lift at the West side, for which return tickets at twopence each person will be issued by the Corporation.
 4. Architecture, Engraving, Photography, and a portion of the Water-Colour Pictures are exhibited in the Picture Galleries.
 5. Educational Apparatus and Appliances, and the International Collection of Toys and Games, are exhibited in the two Supplementary Theatres.
 6. Woollen and Worsted Manufactures are exhibited in the South Rooms on the First and Second Floors. Machinery in Motion is exhibited on the Ground-Floor of the West Galleries.
- By order,
HENRY Y. D. SCOTT, Lieut.-Colonel, R.E., Secretary.

THE READING SCHOOL.—HEAD MASTER.
—The Corporation of Reading are about to appoint a Head Master of this School, and invite Applications for the Appointment.

The new School Buildings, now being erected under the superintendence of Mr. Alfred Waterhouse, and of which the Foundation-Stone was laid by His Royal Highness the Prince of Wales, in July, 1869, are approaching completion, and will be ready for occupation in the course of the coming Summer, when it is proposed to re-open the School, and the Head Master will be required to enter upon his duties.

The School Buildings are being erected on a site containing upwards of 10 acres, in the suburbs of the town of Reading, under the powers of an Act of Parliament obtained by the Corporation in the year 1867, with a view of establishing a thoroughly efficient and useful school, in succession to, but with a more enlarged scope than, the ancient Grammar School of that town.

The entire block of buildings consists of two Masters' Houses, one at either end; a large Common Hall, or School-room, in the centre; 16 Class-rooms, and various apartments for school purposes, and for the use of the boys.

The Head Master will reside in one of the Houses, rent free, and there are 30 Dormitories for the boys, opening out of a Corridor, which communicates directly with the floor of the Head Master's house.

The other house, intended for a Second Master (who is to be appointed by the Head Master), is similar to the Head Master's house, and has 30 additional Dormitories communicating with it.

The Head Master will be at liberty to take Boarders, for whose use the Dormitories are intended.

The Act of Parliament contains a Scheme for the regulation of the School, a copy of which will be furnished to gentlemen wishing to apply for the office of Head Master.

The Head Master must be a Graduate of one of the Universities of Great Britain or Ireland.

There are two endowments payable to the Head Master, viz.: a sum of 100 pounds by a charter of Queen Elizabeth, and a share in the income of an estate given by Archbishop Laud, now amounting to about 500 per annum.

Under the School Scheme the Head Master is also entitled to two-fifths of all Capitation Fees received from boys attending the School.

HIGH SCHOOL for the EDUCATION of YOUNG LADIES, at BADEN-BADEN, Grand-Duchy of Baden, Germany.

This Establishment belongs to the Municipality of the Town. Young Ladies wishing to attend the same can be received as BOARDERS, by the Director of the Institution, Dr. F. REITZ, or by the Head Mistress of the School, Miss HELLER.—Prospectuses may be had by applying to Messrs. TRUBNER & Co., 8 and 60, Paternoster-row, London, E.C.

EDUCATION.—A CLERGYMAN desires to receive One or Two Young Gentlemen as COMPANION PUPILS to another now with him. Healthful locality; nice neighbourhood. Careful preparation for Professional or Commercial life. Terms strictly moderate.—Address MR. DEBENHAM, 73, Ship-street, Brighton.

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A LADY wishes to highly recommend her late GOVERNNESS, whose acquirements are, superior Singing, Music, Drawing, Painting in Water-Colours, French, rudiments of German, Italian, and Spanish. No agents.—L. H., Mr. Betty's, 1, Park-street, Gloucester-gate, Regent's Park.

THE VICAR of a small Country Parish (married), residing in his Vicarage, in a very healthy part of Wiltshire, in the midst of extensive grounds, wishes to obtain the Charge of PUPILS, or the care of a YOUNG FAMILY. The highest references given.—Address, by letter, R. J., Messrs. Wetherby & Co., 9, Birch-lane, London, E.C.

NON-RESIDENT ENGAGEMENT, or PRIVATE LESSONS, required by an experienced, well-informed LADY, English, French, German, Italian, Music, Drawing. Highest references. Terms, 120 Guineas for the whole year. A good churchwoman.—Address H. 121, Crawford-street, Baker-street, W.

TO AUTHORS and PUBLISHERS.—A LADY, who has had many years' experience in Literary Work, is ready to READ, EDIT, or PREPARE MSS. for publication, to copy them fairly if required, to verify references, and to correct the Press.—Address Q. Q., Roberts's Library, Arabelle-row, S.W.

LITERARY.—To AUTHORS.—MSS. OF BOOKS, ARTICLES for MAGAZINES, &c. can be FORWARDED for INSPECTION, and, if suitable, will be placed in a Channel for PUBLICATION.—Terms on application to the ENGLISH LITERARY SOCIETY, 17, York-place, Baker-street, W.

PRESS.—The Leader Writer of a First-class Provincial Journal is open to WRITE ARTICLES or a LONDON LETTER for a paper. Liberal politics. Would edit a Magazine or Periodical.—T. F. 12, Prospect-place, Long Ditton, Kingston-on-Thames.

PUBLISHING.—The Advertiser would undertake the PUBLISHING of a WEEKLY PAPER or Periodical, of moderate circulation, at his own Office (Situation E.C.), and established many years.—Address F. C. 416, Wandsworth-road, S.W.

WANTED, by a Retired Officer, EMPLOYMENT as AGENT or SECRETARY to a Nobleman or Gentleman, or any other position of Trust. Highest References given.—Address S. S., care of A. Lawrie, Esq., 10, Charles-street, St. James's, S.W.

A GENTLEMAN of Intelligence and Business habits, who has been many years in one position of trust and responsibility, is desirous of an APPOINTMENT in LONDON. Most satisfactory references.—Apply S. S., 57, Ludbrook-grove, Kensington Park, W.

A SCHOOLMASTER, retiring from the Profession, is anxious for Employment as SECRETARY, or otherwise. Good at Correspondence or Accounts. No objection to a Situation Abroad.—J. B. C. 41, Wellington-street, W.C.

LIBRARIAN, or SECRETARY and STEWARD, to a Nobleman or Gentleman.—The Advertiser, for Six Years Sub-Librarian at a large and valuable Library, and possessing high-class Testimonials, seeks an Appointment as above.—Address BRIDGEMAN, Frederick May's Advertising Offices, King-street, St. James's, S.W.

TO PARENTS GOING ABROAD.—Two SISTERS, residing in a Sea-side Town, and having a comfortable home, will be glad to take the ENTIRE CHARGE of a few LITTLE GIRLS, whose Parents are going Abroad. Every home comfort and careful Training are offered.—Address the Misses W., care of Mr. C. K. Worsfold, New Bridge, Dover.

SKETCHING FROM NATURE.—LADIES' MORNING CLASSES, 41, FITZROY-SQUARE, conducted by MR. BENJAMIN R. GREEN, Member of the Institute of Painters in Water Colours. Classes meet twice a Week for Instruction in Drawing and Painting (both Figure and Landscape), and Model Drawing.—Particulars forwarded.

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NEWSPAPERS, MAGAZINES, COPY-RIGHTS, &c. Valued for Transfer, and Sales effected privately, by Mr. HOLMES, Valuer of Literary Property, and Valuer and Accountant to the Trade, 66, Paternoster-row.

LYLY'S EUPHUES.—CANDIDATES for the First B.A. EXAMINATION of the UNIVERSITY of LONDON are informed that, for the next two months, a few extra Copies of Mr. LYLY'S paper on 'Euphuism,' recently read before the Philological Society, will be obtainable from Messrs. Asher & Co., Bedford-street, Covent-garden, and from Messrs. James Walton & Co., Gower-street. Price 1s.

COLLECTION of SHELLS.—BRYCE M. WRIGHT has received, for Sale, on Commission, a COLLECTION of SHELLS, representing Specimens from all parts of the World, collected by a private Gentleman, during a residence of 15 years in the Society Islands. May be viewed any time between 10 and 6 o'clock, at BRYCE M. WRIGHT'S, Conchologist, &c., 80, Great Russell-street, Bloomsbury, London, W.C.

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MESSRS. CHRISTIE, MANSON & WOODS respectfully give notice that they will **SELL BY AUCTION**, at their Great Rooms, King-street, St. James's-square, on **THURSDAY, May 12**, at 1 o'clock precisely, a small **COLLECTION** of the **REMAINING WORKS** of that well-known Painter in Water Colours, **WILLIAM BENNETT**, deceased; comprising about 400 finished Drawings and Sketches from Nature.

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LONDON, SATURDAY, MAY 13, 1871.

LITERATURE

The Handwriting of Junius Professionally Investigated by Mr. Charles Chabot, Expert. With Preface and Collateral Evidence. By the Hon. Edward Twisleton. (Murray.)

(Second Notice.)

MR. CHABOT'S remarks upon the Junian and Franciscan formations of letters are not always so laughable as his remarks on the writer's *h's*, but they abound in inconsistencies and contradictions to the fac-similes, and are uniformly inadequate. Let us pass on to his whip of ten strings for the backs of impenitent Anti-Franciscans. Here it is:—

"Instances of habits common to Junius and Francis which are not necessarily dependent on their mode of forming letters:—1. The mode of dating letters. 2. The placing of a full stop after the salutation. 3. The mode of signing initials between two dashes. 4. Writing in paragraphs. 5. Separating paragraphs by dashes placed between them at their commencement. 6. Invariable attention to punctuation. 7. The enlargement of the first letters of words. 8. The insertion of omitted letters in the line of writing, and not above it, and the various modes of correcting miswriting. 9. Mode of abbreviating words, and abbreviating the same words. 10. Misspelling certain specified words."

Anti-Franciscans need not be frightened. This scourge is not so formidable as it looks. Let us examine its strings one by one, reserving string No. 3. for the last exposition.

1. *The mode of dating letters.*—Francis invariably dated his letters with the exactness natural in a government clerk. Junius very rarely dated a letter, thereby indicating want of official discipline. All Francis's letters are dated. Only five of all the extant Junian letters are dated. Here is a discrepancy of practice that ought to satisfy even an expert that Francis and Junius did not closely resemble one another with respect to the practice of dating letters. But when Junius did date a letter, the dating comprised nine points observable in Francis's dates. He wrote the place, numeral of day, name of month, and number of year in one straight line at the top of his letter, in the order stated: he put full stops after the name of place, numeral of day, name of month, and number of year. He wrote the name of the month in full. But two of Junius's five dated letters lack one of these points. Hence it appears that two-fifths of Junius's dated letters miss the nine points of which Mr. Chabot makes so much. Junius wrote the name of the month at full in all his dated letters. Francis did not observe this practice of writing the month's name at length. In sixteen of his forty-four datings the name of the month is abbreviated. Hence, from five datings Mr. Chabot infers that Junius, when dating a letter, made it a point to write the name of the month in full. In the next place the expert tells us that in the dates of more than a third of his dated letters Francis abbreviated the name of the month. He then begs us to agree with him in saying that Francis and Junius dated their letters in the same way. On other of the nine points Mr. Chabot's reasoning is no less startling. But enough has been said to show how the expert breaks down on the first of his ten conclusive discoveries.

2. *The placing a full stop after the salutation.*

—It was Francis's almost invariable habit to put a full stop after the salutation at the opening of a letter, only one of his forty-four letters being without this stop. Junius often did so: but it was by no means his almost invariable rule so to point his epistolary salutations. In no less than eight of his extant letters he put a dash after the salutation. Clearly the two writers, according to Mr. Chabot, must be said to have commenced their letters in the same way. To strengthen his case Mr. Chabot adds that neither Junius nor Francis ever put a comma after an epistolary salutation:—ergo, Francis must have been Junius.

4. *Writing in paragraphs.*—"Both Junius and Francis," says Mr. Chabot, "wrote in paragraphs"!!! Clearly there was an identity in the writers who had recourse to this unusual, eccentric, and almost unprecedented practice.

5. *Separating paragraphs by dashes placed between them at their commencement.*—"And," adds Mr. Chabot, gravely (the expert is not joking), "they sometimes gave additional independence to sentences by separating them from each other by means of a short line placed between them." Ninety-nine writers out of every hundred sometimes do the same thing. Mr. Chabot omits to observe that both Francis and Junius crossed their *t's*.

6. *Invariable attention to punctuation.*—"Junius and Francis," observes our expert, "both punctuated their writing habitually: and where a sentence ends in the middle of a paragraph, they frequently gave force to the punctuation by substituting a dash for a period, and sometimes more effectively by employing both." It is obvious that England cannot at the same time have had two men capable of such praiseworthy conduct in respect to stops; or two men so strangely eccentric and calligraphically irregular in the use of dashes.

7. *The enlargement of the first letters of words.*—"Francis and Junius were alike prone to begin a word with a letter of liberal dimensions. A very common practice in writing. The hand of a writer, like a spendthrift, gives away freely when rich, and economizes when poor. On taking a fresh start for a new word with plenty of room to play in, the hand is apt to waste space and makes up for its prodigality by subsequent closeness. Says our expert, "The enlargement of the first letter of a word is by no means an uncommon practice." And yet he suggests that their use of this common practice is evidence that Francis and Junius were identical.

8. *The insertion of omitted letters in the line of writing, and not above it, and the various modes of correcting miswriting.*—Mr. Chabot merely shows that Francis and Junius both corrected their writing in the most usual way. When there was room to insert an omitted letter in its proper place between the previously formed letters, they so inserted it. When there was not room for the insertion, they wrote the omitted letter or letters above the line of writing. Two persons cannot, of course, have employed these remarkable expedients at the same time.

9. *Mode of abbreviating words.*—"Francis and Junius both wrote '&' for 'and' whenever it pleased them to do so. They also wrote 'tho,' 'wo^d,' 'y^e,' for 'though,' 'would,' 'your.' This is truly singular in persons who lived and wrote a hundred years since. Perhaps Mr. Chabot does not know that when any

novelist of to-day writes a letter, purporting to have been written in the Johnsonian epoch, he usually tries to give it the appearance of age by peppering it with these same abbreviations.

10. *Misspelling certain specified words.*—Mr. Chabot is of opinion that so soon as Dr. Johnson had published his Dictionary all educated persons bought it, studied it, made its orthography their standard of spelling. All decent folk, with a single exception, applied their minds to the new vocabulary, and reformed their spelling in accordance with its decisions. The one person who neglected to do so was Francis. "Admitting," says Mr. Chabot, with delicious seriousness, "the authority of Dr. Johnson's fourth edition of his Dictionary, published in 1773, as a standard, there are at least nine words in which Junius and Francis agree in deviating from correctness, viz., 'ally' for 'alley,' 'stile' for 'style,' 'compleat' for 'complete,' 'encrease' for 'increase,' 'enquiry' for 'inquiry,' 'inclosed' for 'enclosed,' 'untill' for 'until,' 'risque' for 'risk,' and 'pacquet' for 'packet.'" No comment can add to the comicality of this literary demonstration.

It still remains for us to examine lash No. 3. of Mr. Chabot's whip with ten strings. We regard it as the strangest thing we have hitherto encountered in the way of expert evidence. Here we have it:—3. *The mode of signing initials between two dashes.*—Junius's most usual signature in the private letters was a C with a dash well above and a dash well below the letter. These dashes are made much of by the Franciscans, who maintain that they are important features of the disguised handwriting, and especially interesting because the appearance of a few couples of similar dashes over and above certain of Sir Philip Francis's inscriptions of his own initials help to demonstrate his identity with Junius. Years since such dashes were often seen to border signatures of Members of Parliament on the outside of letters. Postal "franks" were frequently separated by such dashes from the directions on privileged letters. The Franciscans insist, in the absence of adequate justificatory evidence, that Francis was not wont to mark his signatures of initials with such dashes. But twice during the appearance of the Junian epistles he did so dash his initials at the end of letters. For this use of dashes on two separate occasions—May 3, 1769, and July 14, 1770,—the Franciscans account by the astounding hypothesis that, having, in the course of his communications with Woodfall, contracted a habit of dashing the initial "C." for purpose of disguise, Francis inadvertently put the tell-tale marks to two signatures of his own initials in private letters. Surely such a habit is not thus formed by the occasional use of a mark. If Francis had spent an hour a-day dashing a particular initial he might be thought likely to have fallen into a way of dashing his own initials unconsciously. But ridicule is roused by the theory that such a habit was contracted by the effort of making a brace of dashes once a week or once a fortnight. So far as the dashes afford evidence respecting the Franciscan claims, they testify against those claims. It is conceded by Franciscans that Junius exercised the most wonderful art, circumspection, and perseverance in concealing himself; that the feigned writing was a marvellous effort of

caligraphic imposture; and that Francis was always on the alert to save himself from detection. Is it, then, credible that so wary a practitioner would be guilty of allowing a distinctive feature of his disguise to slip into his acknowledged epistles? The improbability of such an act of self-betrayal is so great that the presence of a similarity in the Franciscan and Junian manuscripts is evidence against the Franciscan theory, in proportion as the similarity was distinctive and calculated to effect the secret writer's discovery. The same reasoning is applicable to the anonymous Bath note. It is absolutely incredible that a man anxious above all things to keep the secret of his identity with Junius would have used the feigned writing in a trivial letter, that was sure to be shown to scores of persons burning with a desire to discover Junius. If Francis wrote that letter at the alleged time, it is evidence against his identity with Junius, just in proportion as it resembled the Junian writing and was likely to betray Junius into the hands of his enemies. But some curious facts remain to be stated respecting this habit of dashing his initials which Franciscans impute to their hero. It expressed itself only twice in his private letters whilst the Junian letters were being published. But some ten years after the abrupt ending of Junius's intercourse with Woodfall the habit again revived. "He, however, allowed this evidence of the Junian hand," says Mr. Chabot, "to betray him on at least three subsequent occasions (see his letter, 24 Oct. 1782; also two letters to his printer, written in 1807, both of which are signed in accordance with his old habit when writing to Woodfall)." A most singular habit,—alike remarkable for the ease with which it was formed, the length of time during which it ceased to operate, and the way in which it revived after long intervals. The habit, according to Mr. Chabot, manifested itself twice between the beginning of May, 1769, and the middle of July, 1770, once in 1782, twice in 1807. Mr. Twisleton, however, assures us that there were a few other occasions, after Sir Philip's return from India, when he dashed a signature of his initials. The habit was, however, extraordinarily irregular and intermittent. It is strange that neither Mr. Twisleton, nor his expert coadjutor, remarked that Francis's dashings of initials differ in one respect widely from the Junian dashes. Whilst Junius made his dashes clear above and below the C, Francis, so far as the fac-similes show, always dashed *through* some part of the initial letters, P. F. If the similarity is noteworthy, the discrepancy is not less so. If it is important to know that Junius very often and Francis very rarely dashed their initial signatures, it is not unimportant to know that they differed greatly in their respective modes of making the dashes. In connexion with this trivial similarity, let us reproduce one of Mr. Twisleton's anecdotes:—

"After the publication of 'Junius Identified,' Mr. William Blake was in a country house with Sir Philip Francis, and happened to converse with him on the poetry of Lord Byron, to which Sir Philip expressed his aversion. This induced Mr. Blake to single out for his perusal the well-known lines in 'The Giaour,' beginning with 'He who hath bent him o'er the dead.' Francis read them, went to a writing-table, seized a piece of paper, wrote down on it a string of words which he extracted from those lines, ending with 'nothing-

ness' and 'changeless,' added below them 'senseless'; and then rapidly subscribed his initials between two dashes. On observing the signature, Mr. Blake said to him, 'Pray will you allow me to ask you, Sir Philip, do you *always* sign your initials in that manner?' Sir Philip merely answered gruffly, 'I know what you mean, sir,' and walked away. This took place in or about the year 1817, forty-eight years after the 3rd of May 1769, the date of the letter in this volume in which the signature of his initials between two dashes first occurs."

There is a painfully pungent humour in this grotesque exhibition of the aged pretender for all who believe, as we do, that Sir Philip Francis was in his later days very ill at ease because he dared not claim the letters which he fervently desired the world to attribute to him. No one who appreciates rightly the old man's vanity—his sincere delight and simulated anger at being credited with the authorship of the Junian letters, his affectations of impenetrable mystery, and the paltry deceptions which he practised on a fondly credulous wife—can doubt that Francis would have exulted in declaring himself "Junius," if he could have done so securely. Had he been the character that he, in his own home, cautiously pretended to be, he would certainly have bequeathed his widow conclusive proof that he had not played the charlatan with her. Most persons will concur with us in thinking that fear of ignominious exposure alone restrained him from declaring himself the author of another man's writings. Franciscans may deem this an ungenerous calumny of the dead; but let them remember that, if Francis did write the Junian letters, he was a far worse man than we think him. To prove him to have been Junius, is to prove that he was the most treacherous sneak and the darkest scoundrel that then walked the pavements of London.

To prove that Francis hand-wrote the Junian letters is not to demonstrate that he composed them. The present work essays only to show that he was the hand-writer of the epistles; and it fails signally to accomplish its purpose. The expert's evidence breaks down on every important point. The discoveries of imperfectly obliterated traces of Francis's hand in the Junian proofs are affairs only of the expert's imagination. The date, "29. July. 1769," on the proof of Letter XVI. is the work of Junius, not of Francis. Compare the numerals of the date with other Junian numerals, and compare the writing of the date with the writing of the dates on the Junian fac-similes No. 5 and No. 6, and it is clear that the "29. July. 1769" is in the true Junian caligraphy. The suggestion, that so cool a practitioner as Junius was seized with "confusion" in the quietude of his study, is infinitely ridiculous. He left the date in the proof because it was right, and obliterated the other dates because they were wrong. We find Mr. Chabot so often in fault respecting legible writings, that we must decline to accept his judgments respecting almost illegible characters and the scarcely discernible lines under perplexing obliterations. The man who is a bad guide in the daylight may not be trusted in the darkness.

By similarities of writing and other practices, such as those to which we have drawn special attention, Mr. Twisleton endeavours to establish Francis's identity with Junius, in defiance of the great mass of direct and circumstantial

evidence against the Franciscan theory. In his Preface Mr. Twisleton admits the fairness and moderation that have marked our steady resistance of his view of the Junian writings, and in this respect he does us no more than justice. On more than one point we have assisted the Franciscans with an argument. When they were at a loss to account for the vast superiority of the Junian letters to Sir Philip Francis's acknowledged productions, we remarked, "Francis was a man of great ability, and made manifest great power in some long subsequent pamphlets; and every man writes with more than usual power and daring who writes anonymously,"—a suggestion which the editor of the present volume adopts with courteous acknowledgment to us. To those who urged that it was impossible for a writer of Sir Philip Francis's age—less than thirty years at the commencement of the unquestionably Junian letters—to have produced so remarkable a series of epistles, we replied with reference to the precocious genius of the younger Pitt. The spirit that animated us years since inspires us still. We entered on the consideration of the present volume with no predisposition to make out a case against it. Indeed, the Junian controversy is a wearisome and profitless disputation, for which we cordially desire an end, even though the end should discredit some of our old judgments. It is with regret that we announce the failure of Mr. Twisleton's efforts to settle the question. But duty requires us to declare that he has added nothing to the strength of the Franciscan title, on the extreme weakness of which much light was thrown by Mr. Merivale's unfortunate 'Memoirs of Sir Philip Francis.' To believe that Francis wrote the letters is to believe that a young civil servant, moving in by no means exalted society, and living in a small official clique, could ascertain the secrets of ministers and watch the most private intrigues of political leaders. It is to believe that this young and comparatively humble man—heavily burdened, as official documents and his private letters prove him to have been, with the labours and responsibilities of his post—found time to compose, in an elaborately disguised handwriting, the epistles of the mysterious journalist, whose published articles and private notes to his publisher furnish evidence that he was most careful, minutely deliberate, and nervously painful. According to the Franciscan theory, the work of two extremely industrious men was thus accomplished by a young and pleasure-loving government clerk, whose chief motive in his extraordinary industry was ambition for wealth and social eminence. Yet, further, to believe him the author of all the letters attributed to him by Franciscans, we must hold it for certain that this young man omitted no opportunity to defame his benefactors, and that, notwithstanding his inordinate ambition, he exerted himself strenuously and incessantly to weaken and ruin the men on whose strength and success all his hopes for political advancement rested. Motives are usually held to deserve especial consideration in cases of circumstantial evidence. To show that a man on trial for murder vehemently desired the death, or was strongly interested in preserving the life, of the murdered person, is greatly to strengthen or weaken the influence of all the other circumstantial testimony against the prisoner. But when

Philip Francis is accused of writing the Junian epistles, the advocates who labour to demonstrate his guilt, close their eyes to the fact that he had no conceivable motive to calumniate Lord Barrington, and, on the other hand, the strongest possible reasons of personal attachment, gratitude, and self-interest for wishing him to prosper and stand high in the world's esteem. Francis's letters furnish proof that, at the time of the first appearance of Junius's epistles, he knew no more than the rest of the world as to who was their author; but the ingenious writers, who persevere in endeavouring to fix on him the infamy of being Junius, maintain that these direct proofs of ignorance are merely the "artifices" and "blinds" by which he withdrew attention from his nefarious proceedings. For more than thirty years after the cessation of Junius's letters no one ever suspected Francis of having written the epistles; and on first being charged with participation in their production he indignantly repelled the imputation as malicious and false. On finding that the imputation redounded to his credit for cleverness, and promised to do him more good than harm, he altered his tone, affected airs of mysterious reserve, feigned indignation at curiosity that he cautiously stimulated, trifled with his wife's credulity, and playing the wary impostor's part at home and in society, "made-believe" that he could if he would prove himself to have been Junius. In this last stage of Sir Philip Francis's history, "circumstances" discredit the claim which, by Lord Macaulay's admission, rested altogether on circumstantial evidence. On December 17, 1771, Junius wrote to his publisher—"When the book is finished, let me have a sett bound in vellum, gilt, and lettered Junius I. II., as handsomely as you can—the edges gilt; let the sheets be well dried before binding. I must also have two setts in blue paper covers." These copies of the collected letters were sent to Junius. He received them. Where are they now? Perhaps their discovery a century or two hence in some old chest in a country house will put an end to the Junian controversy. In which case Sir Philip Francis's descendants will be able to congratulate themselves on the caution of their ancestor, who forebore to declare himself to be Junius. That Sir Philip in his latest years did not shrink from the explicit avowal of his identity with Junius, through apprehension of the injurious consequences of such an avowal on himself and family, is shown by the pains which he took to get credit for having been Junius. Amongst the significant "circumstances" of his case place must be given to his silence about the fate of the vellum-covered copy and blue-papered copies. To confirm his wife in her belief that he was Junius, he bequeathed to her a copy of 'Junius Identified,' but he did not leave her either of the two copies of the letters, or any statement of the reasons which rendered it impossible for him to reward her faith with so appropriate a memento.

Persons of intelligence and authority have been found to assert that the circumstantial evidence in favour of the Franciscan theory was very strong; and, naturally enough, Mr. Twisleton makes the most of the two chief Franciscan witnesses, Lord Macaulay and Lord Campbell. To inspire readers with due respect for the author of 'Lives of the Chancellors,'

Mr. Twisleton reminds them that "Lord Campbell had been successively Solicitor-General and Attorney-General, and was then Lord Chief Justice of the Court of Queen's Bench," when he stated that "there was a case against Francis which was strong enough to convict him before a fair and intelligent jury." Unfortunately for the editor, Lord Campbell is not regarded in any literary court as a high authority on matters of evidence. His books abound with rash, hasty, and erroneous judgments. Moreover, with respect to the Franciscan-Junian claims, he rendered his opinion exceptionally worthless by publishing poor Lady Francis's letter of inconsequential gossip, as a document which *proved* Sir Philip to have been Junius: "I can still further," said his Lordship, "refute the supposition that Wedderburn was Junius, and *prove* that Sir Philip Francis was the man, by the following letter from Lady Francis." Lord Campbell's literary peculiarities justify us in saying that when he spoke so strongly about the Franciscan case he probably had not given ten minutes' serious consideration to the matter. As for Lord Macaulay's opinion, its principal grounds are now known to be erroneous suppositions. Of the five allegations on which Lord Macaulay's opinion rested, the fourth and fifth have been proved absolutely fictitious. Instead of "resigning his clerkship at the War Office from resentment at the appointment of Mr. Chamier," Francis left the War Office on friendly terms with Lord Barrington, after declining the place to which Mr. Chamier was appointed. It is certain that Chamier's promotion was not highly offensive to Francis, who missed the preferment only because he refused to accept it. Again, instead of being "bound by some strong tie to the first Lord Holland," Francis regarded that nobleman as "a scoundrel" and an enemy. At the time of its utterance Lord Macaulay's vehement declaration in favour of the Franciscan theory was a weak statement in respect to evidence. At present it is nothing but an instance of the fervour with which the popular historian would argue for an ingenious hypothesis, as though it were a fundamental truth. That Lord Macaulay would have recalled his verdict on the Junian controversy had he lived to peruse Sir Philip Francis's 'Memoirs,' we do not suggest. The historian never acknowledged the mistakes of which he was convicted. But we do not believe that he would have taken the side of the Franciscans had he known as much of their case as every reader now knows of it. In fact, the Franciscan claims must be withdrawn. To show the existence of similarities in Sir Philip's handwriting and Junius's handwriting is merely to discover similarities in the penmanship of the Junian letters and the caligraphy of a person to whom very strong evidence points as a man who did *not* write those epistles.

The Red River Expedition. By Capt. G. L. Huyshe. (Macmillan & Co.)

THE interest which would otherwise have attached to the Red River Expedition was diverted to the gigantic struggle which at the same time was taking place nearer home. Yet the Expedition was remarkable, even if looked on as a mere journey; while as a military operation it is deserving of the greatest attention. In general character, it greatly resembles

the Abyssinian campaign, for the main difficulty consisted in reaching a certain spot, not in overcoming the enemy when that spot was reached. The chief differences between the two campaigns lay in the number of troops employed, and the amount of money spent. Millions of money and thousands of men were required for the Abyssinian Expedition, while hundreds of thousands of the former and hundreds of the latter sufficed for the Red River Expedition. The time occupied in the Expedition was eight months; the distance from the starting-point to the journey's end was about 1,200 miles; the number of troops was 1,200, and the cost, 400,000*l.*, of which England was only called upon to pay a quarter. Without any brilliant episodes, without a single hostile shot, this bloodless campaign was in its way a perfect gem; and Captain Huyshe has done good service in publishing the record of an achievement so honourable to all concerned in it.

The Red River Settlement, situated on the river of that name, about the centre of British North America, was founded in 1813, by Lord Selkirk, and contains a mixed population of about 15,000 souls, the majority being half-breeds. The settlement belonged to the Hudson's Bay Company; and when, in 1869, an arrangement was concluded for selling to Canada the territory of that corporation, the Red River Settlement was, of course, included in the bargain. The transfer was to have been made on the 1st of December, 1869; but the Canadian Government, being in a hurry to take possession, sent off the Lieut.-Governor designate as early as September, 1869, to Fort Garry, the capital of the settlement, with instructions to assist the formal transfer of the territories, and to be ready to assume the government as soon as that transfer was complete. In the previous summer a party under a Col. Dennis had been engaged in surveying the country and dividing it into townships. The land tenure being unsettled, the French half-breeds, who constituted the majority, became alarmed, and the survey "not unnaturally excited apprehensions in their minds that their lands would be taken from them and given to Canadian immigrants; and the injudicious conduct of some of the members of the surveying party... did not tend to allay the irritation." At length, in October, the French half-breeds broke out into open rebellion, stopped the operations of the surveying party, raised an armed force, formed a provisional government, forbade the new Lieut.-Governor to enter the settlement, expelled him when he disregarded the prohibition, and finally seized Fort Garry, over which they hoisted their new flag—"fleurs de lys and shamrocks." The "President" was at first a French half-breed, named John Bruce, and the Secretary, another French half-breed, Louis Riel, who soon showed that his was the mastermind, and assumed the title of President. The annals of the rebellion contain little that is worthy of record. The English settlers made a couple of attempts to oppose Riel, but, from want of sufficient cohesion, organization, and energy, they failed, somewhat discreditably. The rebel President, Riel, played the tyrant on a small scale, and, after threatening several, at length committed one murder: an unfortunate Canadian, of the name of Thomas Scott, who had taken arms against the provisional government, was, after a long captivity, suddenly

tried by a mock court-martial and shot. On receipt of the intelligence of Scott's death reaching Canada the indignation of the public was extreme, and the Government, who had already vainly tried conciliatory measures, had no choice but to send an armed force to establish its authority.

Public opinion at once indicated Col. Wolseley, the Deputy Quartermaster-General in Canada, as the fittest man to head the proposed Expedition, and General Lindsay, commanding the forces in the Dominion, being of the same opinion, at once appointed him. Col. Wolseley had already drawn up an able memoir regarding the composition, equipment, transport, &c., of the force; and as his suggestions were for the most part attended to, he deserves all the credit of his success, as he would have been held solely responsible for failure. The force numbered about 1,200 fighting men, and was composed of 350 men of the 1st battalion 60th Rifles, 20 men of the Royal Engineers, 20 men with 4 brass 7-pounder mountain guns, a detachment of the Army Service and Army Hospital Corps, and 2 battalions of local volunteers, each 400 strong. The latter were the Ontario and the Quebec Rifles, and were raised for two years by voluntary enlistment from the drilled militia. All the men engaged in the Expedition were carefully selected, none but those of the strongest constitutions being accepted. The Ontario battalion, composed of English Canadians, was speedily formed, in spite of a most severe medical examination. The Quebec battalion was not as quickly enrolled. The men of the district were chiefly French Canadians, and were dissuaded from enlisting by their priests. Two-thirds of the officers were French Canadians; and the English Canadians objected to serve under them. At length, recruits were obtained from Ontario; and though nominally the battalion was a French one, there were scarcely fifty Frenchmen in its ranks. A land transport-service was organized, and a number of *voyageurs* for guiding the boats taken into pay; and not a single precaution was neglected, even down to the providing the soldiers with veils to keep off the mosquitos. The difficulties of the journey were, however, very great, the route being but very imperfectly known, and, on the land portion, the road was merely nominal, only a portion of it being even marked out. A large proportion of the journey was performed by water and in boats along the chain of lakes connected by rivers which extended the whole distance. This apparent advantage was, however, in great measure neutralized by the enormous number of rapids on the rivers, which necessitated the boats being continually unloaded, and boats and cargo being dragged, chiefly by manual labour, over land for distances which sometimes exceeded a mile. All these difficulties were, however, in due time overcome by the energy of the troops, directed by the skill of the commander and excited by the personal example of the officers. The officers showed, indeed, a most noble example,—worked as hard as their men in dragging the boats, &c. over land, and subsisted on precisely the same rations. All ranks suffered severely, being often wet through for days together; yet there was no sickness, discontent, or crime. The absence of crime is attributed by our author to the absence of spirituous liquors, neither officers nor men having any

stronger beverage than tea. As is well known, the Expedition was completely successful,—Riel not being able to induce his men to fire even a single shot, although considerable preparations for resistance had been made, and up to the last moment a severe struggle was expected. The account of this wonderful pioneer campaign is simply but ably and pleasantly given by the author, whom we congratulate on having produced not only a very interesting book, but also an enduring and authentic record of one of the most creditable achievements ever accomplished by British soldiers.

Lyrical Poems. By Francis Turner Palgrave. (Macmillan & Co.)

It were almost a hopeless task to try and chronicle the poetry or verse of the passing time; and surely in the main a useless task, inasmuch as most of the said poetry passes with the time that gave it birth. Now and again, however, among the flock of little volumes in green or purple livery, appears one which, for this reason or that, demands more than the ordinary and very slight share of attention which can be conceded to its fellows. The volume now before us has several claims to a hearing. The son of a literary father, and writing himself "late Fellow of Exeter College, Oxford," Mr. Palgrave is not unknown in the department of Art-criticism; and 'The Golden Treasury,' of which he is editor, is a book of poetic selections of more than common popularity. He also produced, a good many years ago, a small volume of original verse, called, if we rightly remember, 'Idyls, and other Poems.' The defects of inexperience and of insufficient culture are therefore not likely to offend us here: it is the author's glory and boast to be acquainted with the choicest spirits of bygone times (who themselves are not bygone, but continue). We have a Greek motto to the book, from that recondite author, Bacchylides, a dedication "to the Immortal Memory of Free Athens," Greek and Latin titles to not a few of the pieces, and abundant classical allusions throughout. Nor are the indications scanty of a wide acquaintance with modern English poetry. Besides the laudatory estimates of Wordsworth, Scott, Shelley, Keats, we have various touches of "the sincerest form of flattery," showing that the author has received impressions from poets as various as Mr. Tennyson, Mr. Browning, Clough, Mr. Coventry Patmore, and Mr. Matthew Arnold. At the same time, there is nothing like plagiarism.

The first piece, entitled 'Melusine,' is a new version of the old Irish story of the "Marrow," or Woman of the Sea, who weds on dry land, but at last returns to her ocean home. It is written in various metres. The following, showing us Melusine's new abode, is a soft and sweet bit of landscape:—

The happy days go by;
The life of earth is bless'd, where, by the mere,
The cottage sees its second self below
So still, so clear,
That calm itself has no more to bestow.

Gray mountains all around
Immovable; green meadows bosom'd high,
Haunted with solitude; the clinking bell
Far off, yet nigh,
Where the still herds like spots of shadow dwell:—

Lush aspens by the lake;
Lake-level pastures; and the hidden nook
Where, o'er worn boulders arrowy breaking by,

The clear brown brook
Makes stillness stiller with its one sweet cry:—

Gray mountains all around;
Above, the crystal azure, perfect, pale;
As if a skirt of Eden's heaven forgot
Arch'd o'er the vale,
Guarding a peace beyond earth's common lot.

'A Story of Naples' tells a tragical incident (which is only too possible) of two patriot sons beheaded in their mother's sight:—

My sons! My fair fair children!
I know not where they lie:—
Only I know that together
They died,—and I could not die.

There is another narrative, written with much elegance, on the subject of Alcestis. It is told in fifty-seven stanzas, of which the following (the last but one) will serve as a specimen:—

Look on her! touch her! hold thy very own!
As the new life its red rose o'er her flings;
Yet life not wholly what she knew before:
These tender feet have tried the further shore,
These lips the savour of celestial things.

We shall pass on to the shorter pieces, in which is recognizable here and there a lyrical feeling, though hardly a lyrical faculty; and shall give our readers an opportunity of judging for themselves of the author's merits. We do not find any piece quotable as a whole which is prettier than 'A Maiden's Prayers':—

Leave the flower alone,
In the maidens' place
From her childhood grown!
Leave the flower alone
In her maiden grace.

She is but a child
With a childish smile;
Meadow-sweet and wild;
She is but a child!
Leave her yet awhile.

Artemis my Queen
Guard and grace thy flower;
Bend with arrows keen
O'er the maidens' bower,
Artemis my Queen!

Aphrodite Queen
Take thy suppliant's part
In the lonesome hour;
With thy hand of power
Staunch the bleeding heart,
Aphrodite Queen.

Come as once thou cam'st
To the Lesbian maid;
Quit thy daedal throne,
Clasp thy wonder-zone,
In thy smile array'd
Come as once thou cam'st.

Aphrodite, Queen
Of the tell-tale eye,
Of the brimming heart,
Take thy votary's part,
Take me, or I die,
Aphrodite Queen!

There are some six dozen short poems; and on going through them, we are, on the whole, disappointed not to find, among much that is mildly pleasurable, anything very notable or anything complete after its own kind. The burden to 'Elizabeth at Tilbury,' which ought to be as swinging and resonant as possible, is extremely dull and clumsy. The Spaniards were never beaten to such a tune as this:—

For our oath we swear

By the name we bear

By England's Queen and England free and fair,—
Her's ever and her's still, come life, come death:
God save Elizabeth!

Such a rhyme, too, as "Leyva," "favour," we did not expect from so careful a student of the proprieties of verse. "Adore her," "Cleora" (p. 250), is as bad; and "cradle,"

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"sable" (p. 156), "sing," "therein" (p. 187), are far from good. The metres, too, are often halting. Take these two stanzas for example:—

Come with the sweetness
Love knoweth well,
All thine, only thine,
Utter, ineffable.

Smile on thy suppliant,
Us, even us;
Smile as of yore,
Lady of Amathus!

Such blots are specially noticeable in a volume whose characteristic is certainly rather elegance than force of any sort.

Several of the poems have a domestic character, and exhibit the author's sympathies in an amiable light. 'Recollections of Childhood' is pretty and pleasing:—

I love the gracious littleness
Of Childhood's fancied reign:
The narrow chambers and the nooks
That all its world contain:
The fairy landscapes on the walls
And half-imagined faces:
The stairs from thoughtless steps fenced off,
The landing loved for races:
—By stranger feet the floors are trod
That still in thought I see:
But the golden days of Childhood
May not return to me.

The tone of the writing throughout the volume (unlike that of some recent poetry) is quiet, pure and wholesome.

Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Art, and Custom. By Edward B. Tylor. 2 vols. (Murray.)

(Second Notice.)

Mr. Tylor's exceedingly interesting and instructive chapters on 'Emotional and Imitative Language,' and 'The Art of Counting,' we must pass over unnoticed, in order to reserve some little space for a brief mention of those on 'Mythology' and 'Animism.' The former of these two subjects he treats, as we have already intimated, with equal boldness and forbearance. He speaks with enthusiasm of the students "who have with vast labour and skill searched the ancient language, poetry, and folk-lore of our own race, from the cottage tales collected by the brothers Grimm to the Rig-Veda edited by Max Müller," so that "Aryan language and literature now open out with wonderful range and clearness a view of the early stages of mythology, displaying those primitive germs of the poetry of nature, which later ages swelled and distorted till childlike fancy sank into superstitious mystery," and he has collected and turned to excellent account rich stores of nature-myths from every corner of the globe. But he has stopped short of what he calls "one of the mythologist's most damaging errors"—the expectation of such consistency in nature-myths "after they have passed into what may be called their heroic stage," as they had before the phenomena of nature had taken a decidedly anthropomorphic form, and become identified with personal gods and heroes. How little he is inclined to ride a hobby to death is proved by the fact that he has been cruel enough, regardless of the feelings of Mr. G. W. Cox, to show how the 'Song of Sixpence' might easily be treated as a solar myth, the four-and-twenty blackbirds being, of course, the hours, the king who counts his money representing the sun pouring forth

golden light, and the clothes which the maid hangs out being the white vapours which are suspended in the sky by the dawn. The general object of his researches in this direction, as explained by himself, has been, first, "to bring prominently into view the nature-mythology of the lower races, that their clear and fresh mythic conceptions may serve as a basis in studying the nature-myths of the world at large," and, secondly, to strive to gain from the great masses of legends which are not nature-myths some "glimpses of the crude and child-like thought of mankind, not arranged in abstract doctrines, but embodied by mythic fancy." And in both of these undertakings he has achieved signal success, whether he is dealing with personifications of the elements or of the various phenomena of nature, or with such myths (using the word in its scientific, not in its usual journalistic sense) as those "of relation of apes to men by development or degeneration." One result of his investigations being the bringing prominently into view two principles of mythologic science,—the first "that legend, when classified on a sufficient scale, displays a regularity of development which the notion of motiveless fancy quite fails to account for, and which must be attributed to laws of formation whereby every story, old and new, has arisen from its definite origin and sufficient cause," and the other that "unconsciously, and as it were in spite of themselves, the shapers and transmitters of poetic legend have preserved for us masses of sound historical evidence."

About one-half of Mr. Tylor's work is devoted to the subject of Animism—the term, which is a seldom used, though not a new one, being employed in the sense of "Spiritualism in its wider acceptation, the general doctrine of spiritual beings." He commences by an examination of the doctrine of human and other souls, arranging and shifting the great mass of stories current among various savage peoples with respect to ghosts, dreams, wraiths, doubles, and other kinds of apparitions, and drawing from them the inference that "the theory of the soul is one principal part of a system of religious philosophy, which unites, in an unbroken line of mental connexion, the savage fetish-worshipper and the civilized Christian," the divisions which have split up the religions of the world into hostile sects being superficial "in comparison with the deepest of all religious schisms, that which divides Animism from Materialism."

After tracing upward from the lower levels of culture the opinions of mankind as to the spirits "considered to belong to men, to the lower animals, to plants, and to things," Mr. Tylor proceeds to investigate the doctrine of the Soul's existence after death, following "its main divisions, Transmigration and Future Life." Then he passes from the doctrine of Souls "to the wider doctrine of Spirits," and deals first with Manes-worship, Fetishism, Idolatry, &c., and then with such subjects as Tree-worship, Animal-worship and the like. Lastly he treats of various religious systems, but only as bearing upon the immediate objects he has in view. His task, he says, has been "not to discuss religion in all its bearings," but to give an outline of the great doctrine of Animism, as found in what he conceives to be its earliest stages among the lower races of mankind, and to show its

transmission along the lines of religious thought.

We cannot do better than bring this sketch of Mr. Tylor's most remarkable work to a close with the words with which he ends that work itself. They are intended to apply to the labours of ethnographers in general; but they are perfectly applicable to his own in particular, and to their results, as embodied in the volumes now before us:—

"To the promoters of what is sound and reformers of what is faulty in modern culture, ethnography has double help to give. To impress men's minds with a doctrine of development will lead them in all honour to their ancestors to continue the progressive work of past ages, to continue it all the more vigorously because light has increased in the world; and where barbaric hordes groped blindly, cultured men can often move onward with clear view. It is a harsher, and at times even painful, office of ethnography to expose the remains of crude old culture which have passed into harmful superstition, and to mark these out for destruction. Yet this work, if less genial, is not less urgently needful for the good of mankind. Thus, active at once in aiding progress and in removing hindrance, the science of Culture is essentially a reformer's science."

Reminiscences of Fifty Years. By Mark Boyd. (Longmans & Co.)

A MAN need not make such a collection of after-dinner stories as Horace Walpole made, in his fine Italian hand. They are unpublished, and are likely to remain so. Society might be amused with some of the anecdotes, but it would certainly, and justly, be shocked at all. A diner-out, however, would do good service by noting down the best of the stories he hears in company that can tell what is worth remembering. Of course, there must be a faculty for remembering on the part of the listener. No inconsiderable fund of illustrations of social life would be rescued from altogether perishing, if the hearer would only do what Mr. Boyd probably has done (unless he be detailing his own experience), namely, "make a note of it," for the benefit of others.

In the classical days, story-telling in company was raised to the dignity of an art. The work was undertaken by the professional story-teller. The best official parasite was the hanger-on who had the best store of stories at command. There were indeed guests also who told anecdotes or repeated witty sayings; but they did this vicariously, especially if they were shy. In such case, they brought a slave with them whose wit was greater and memory was better than their own. The professional narrator was the especially favoured man for this work. He lived very comfortably by the calling, and even provided for those who came after him. Who forgets the complacency of mind with which Saturion, one of Plautus's sample of the parasite, contemplates death? His daughter's inheritance consists of all the stories he has ever professionally told at dinners. The heiress may sell them, or buy a husband with them, who will take them for his stock-in-trade. "They are right genuine Attic, all of them!" said Saturion; "there's not a dull Sicilian story in the whole lot." No doubt that at last the very idea of having to hear an old Saturion became disgusting to guests who had heard them for years.

Mr. Mark Boyd has kept his stories locked up, or has only told them to a favoured few

now and then. At length, he gives them to the public at large as the reminiscences of half a century. Readers must not expect such a book as Nolte's 'Fifty Years in both Hemispheres.' Mr. Boyd has had experiences for the same length of time in both hemispheres. New Zealand and Australia are as familiar to him as his native Scotland or his adopted England. He does not, however, "write a book." He simply gives the anecdotes, each with a word or two of introduction, and they who do not care for method, manner, or connected narrative, will be glad to know that they will meet with neither in these pages. We, therefore, just dip into this piled-up measure, and we bring out the following as a sample of what may be had for the dipping after it. It is as good as anything in Brougham's dull autobiography:—

"Dunearn described to me his first visit to London with Harry Brougham. I believe at the time they were youngsters attending the high school of Edinburgh or the university. Amongst their first lions in the metropolis to visit was the gallery of the House of Commons. An important debate was going on. Brougham became greatly interested in it, and every now and then he whispered, 'Oh! Stuart, this is very fine.' He had repeated this several times, and just as the gallery was about to be cleared for the division he said, 'Stuart, you'll see me here some day.' In 1832, I met Mr. (afterwards Sir Francis) Walker Drummond, of Hawthornden, at dinner in London, when he told us with much heartiness, 'Well, to-day Stuart and I have been down to the House of Lords to see our old schoolfellow, Harry Brougham on the woolsack.' About Brougham Mr. Stuart mentioned the following anecdote. There was a rule amongst the Scotch judges and the senior members of the bar, when on circuit, that they only had the privilege of drinking claret; the juniors being restricted to sherry and port. The circuit was at Ayr, and Brougham sat as senior member of the junior bar present, just 'under the salt.' The claret came down to him, and should then have crossed the table without paying tribute, but each time it came, Brougham filled his glass. This had been observed by the president. 'Do you see,' said his lordship to his friends on the right and left, 'that impudent fellow, Brougham, helping himself to claret? If he tries it again, I'll speak to him.' Round came the claret, and Brougham as usual filled a bumper. 'Maister Brougham,' exclaimed his lordship, *ore rotundo*, 'that's claret.'—'I know it is, my lord, and excellent,' was his cool reply. At the hospitable table of a friend near Harrow, I met a gentleman who had spent one Christmas recess at Brougham Hall in Westmoreland with the Lord Chancellor and his aged mother. The old lady was sitting by the fire in her arm-chair with her illustrious son between herself and her visitors, when Mrs. Brougham, tapping the Chancellor on the arm, said in her purest Scotch, which I believe she never lost, 'Hary, you should never hae left the *Hoose o' Commons*.' To which he replied, 'I believe, mother, you are quite right.'"

Of clerical anecdotes, here is one from several connected with Dr. Blomfield, Bishop of London:—

"A new church had been erected in his diocese, and a day was appointed for the consecration. The Bishop having received several letters, some anonymous, attacking the taste of the architect, as they alleged, for introducing gawgaws both externally and internally, resolved to judge for himself, and accordingly drove down two hours previously, having desired the architect to meet him. His Lordship could find nothing outside the building to question, and then began his inspection of the interior, with which he was also satisfied; but just as he had reached the pulpit, he looked up at four wooden images. 'What, Mr. Architect, do they

represent?'—'The four Evangelists, my lord.'—'They look to me asleep.'—'Do you think so, my lord?'—'I do.' The architect, turning round to one of his men working in a pew, called out, 'Smith, bring your chisel and open the eyes of the Evangelists.'"

The freedom of the architect was not much greater than that taken on another occasion by "a Lincolnshire parson," who, "a character in his way, and a favourite with his bishop and every one else, had a parish in an extremely fenny district. The bishop, taking the position into consideration, authorized the incumbent to perform duty only every alternate Sunday during the winter. But a complaint having reached his lordship that the reverend gentleman had not had the doors of his church open for the previous six weeks, he was obliged to administer a sharp letter of rebuke. To this the parson replied, 'My lord, I have had the honour to receive your lordship's letter, and all I have in explanation to your lordship, to say is, that the devil himself cannot get at my parishioners during the winter, and I promise your lordship to be before him in the spring.'"

By these samples, our readers may judge of the full measure. There is a good deal of chaff among the grain, but with a little blowing away, there is something substantial to be found.

Pauperism: its Causes and Remedies. By Henry Fawcett, M.A. (Macmillan & Co.)

THE extinction of Pauperism has been the day-dream of a long series of political Utopians. It has, in our own time, been the aspiration alike of Caesarism and of Communism. Lothair, in echoing it, was but a plagiarist. A democrat as sincere as Louis Blanc, an autocrat as pronounced as Louis Napoleon, has, each in turn, cast a wistful glance at the beautiful *mirage*, and been fain to slake in it his thirst as a social philanthropist. Writing exactly twenty-seven years ago (May, 1844), from the Fortress of Ham, the latter closed his treatise, entitled 'Extinction de Paupérisme,' by exclaiming that, now-a-days, the object of all enlightened Governments should tend by their efforts to hasten the period when men might declare "the triumph of Christianity has destroyed slavery,—the triumph of the French Revolution has put an end to bondage,—the triumph of democratic ideas has extinguished pauperism." Since then, during nearly a quarter of a century, the laws of France have, in a manner, been at the theorist's commanding; for all but a score of years he enjoyed as Emperor the opportunity of realizing his favourite project, supposing it to have admitted of realization. The interval has run out, and Pauperism, there as here, is as far as ever, seemingly, from extinction. According to the ex-Emperor, all that was required to be seen to was the formation of a joint-stock company, for the cultivation, by the unemployed labourers, of the waste lands of France, estimated altogether at 9,190,000 hectares, the result being the establishment of agricultural colonies within the boundaries of the mother-country, and the absorption, so to speak, in those reclaimed districts of the national destitution. Upwards of twenty years have elapsed, and the scheme, no less than the empire of the day-dreamer has disappeared. Pauperism may be mitigated, it cannot be extirpated. All that can be attempted in regard to this stupendous evil, which cannot be got rid of, is the diminution, if possible, of its severity and of its extension.

It is precisely in furtherance of this en-

deavour that Prof. Fawcett has written these seven earnest and thoughtful chapters of his treatise on Pauperism. Throughout he descants upon his theme neither as a day-dreamer nor as a sentimentalist. The volume, as he himself intimates, comprises within it the substance of a series of lectures delivered by him at Cambridge during the course of last October. Demurring though we are constrained to do, here and there, to the conclusions arrived at by the Member for Brighton during the elaborate exposition of his argument, we cannot, at the same time, but express our opinion that the book, as a whole, is an important contribution to the literature of the subject. Exhaustive it is not, of course, for the theme itself is simply inexhaustible; but comprehensive the work certainly is, constituting as it does, upon the subject-matter of Pauperism, a repertory of interesting and well-digested information. As the title indicates, the inquiry here instituted is twofold in its character, relating on the one hand to the causes, and on the other hand to the remedies of destitution. An integral and inevitable part of the whole social system, Pauperism is in the midst of us—all around us—here, there, everywhere. It is peculiar to no country. It is visible in every age and under every form of government. A proportion of every community is, by a terrible necessity, doomed to pauperism. It is so doomed either voluntarily or involuntarily. Involuntary paupers are simply pitiable, voluntary paupers are pitiable and reprehensible. Involuntary pauperism,—the pauperism coming from unavoidable calamity, from the infirmity of old age, from lunacy, imbecility, physical prostration, and so forth,—has simply to be aided and comforted by those not similarly afflicted. Voluntary pauperism, on the contrary,—the pauperism arising from improvidence, from indolence, or from self-indulgence,—has to be dealt with—who can doubt that it *ought* to be dealt with—very differently. The latter has to be helped, not only from starvation, but to improvement. It has to be saved from perishing, as a matter of course; but at the same time it has to be warned, in the very process of being thus saved, from whichever of the three criminal courses may have brought it to that dire extremity,—warned, that is to say, from improvidence, or from indolence, or from self-indulgence.

The alternative then forces itself upon consideration,—whether the aid given grudgingly to voluntary pauperism, ungrudgingly to involuntary pauperism, is to be left to chance, or is to be in any way systematized; whether, in other words, the care of pauperism is to be assumed by the State, or to be abandoned to private charity. Justinian, in compiling his Code, deliberately discountenanced anything like State aid to pauperism. A sagacious moralist like Dr. Johnson no less emphatically reprehends mere hap-hazard benevolence. "It is an unhappy circumstance," he says (Boswell, A.D. 1780), "that one might give away 500l. a year to those who importune in the streets, and not do any good." Eminent divines, both Conformist and Nonconformist,—the Rev. Thomas Malthus in the last century, the Rev. Thomas Chalmers in the present century,—have been numbered amongst the resolute opponents of all Poor Laws. Our great English Commentator, writing more than 100 years ago (A.D. 1765), observes, impressively enough, in

regard to the origin of those Poor Laws (IV. 425):—"The number of indigent persons being greatly increased by withdrawing the alms of the monasteries, a plan was formed in the reign of Queen Elizabeth more humane and beneficial than even feeding and clothing of millions, by affording the means (with proper industry) to feed and to clothe themselves. And," he adds with admirable sagacity, "the further any subsequent plans for maintaining the poor have departed from this institution, the more impracticable and even pernicious their visionary attempts have proved." Seventeen years after those memorable words of warning were published, the policy originally established, in 1601, by the 43 Eliz. c. 2, was, in 1782, distinctly contravened by what is known as Gilbert's Act, meaning the 21 Geo. III., whereby all the more important safeguards of the old Poor Law were practically abandoned. Thirty-three years later, East's Act, otherwise the 55 Geo. III., completed the mischief caused by these mistaken innovations. Hence the Royal Commission which was eventually necessitated in 1832; hence the important statute of two years afterwards, to wit, the New Poor Law Act of 1834, 4 & 5 Will. IV. c. 76, by which the long-abandoned regulations of the Old Poor Law were re-established. Intermediately, what is known as the workhouse test had been abolished. It was now revived. Allowances in aid of wages had been profigately distributed. They were now prohibited. Beyond those two important restorations of what was worthiest in the old system, under the new enactment the official auditing of accounts was insured and paid overseers were provided. Consequent upon these arrangements, the rates were so appreciably diminished that, whereas previously the average cost of each pauper had been 8s., it was now reduced to 6s., or thereabouts.

Notwithstanding the improvements which have thus been effected, if "much has been done," yet "more remains to do"; and it is with the latter rather than the former that Prof. Fawcett concerns himself more particularly. He cares not to be the historian of the Poor Law, but he would fain do anything towards perfecting it. His indignation is especially aroused in regard to the encouragement still undeniably afforded to improvidence, to indolence, to self-indulgence. The conclusions he arrives at are announced by him with pitiless precision. Able-bodied paupers are clearly regarded by him as they were by the legislators in the days of Richard the Second—namely, as "valiant beggars" and "sturdy vagabonds." Whatever the cause which has brought them to destitution, he reprobates the notion of treating them with leniency. "It is most desirable," he says, at p. 46, "that the able-bodied should be compelled to work, and thus as far as possible earn their own maintenance." To all of them he would manifestly be rigorous in his regulation of the discipline, for he immediately afterwards remarks significantly, that "those who have brought indigence upon themselves by their own vices should be subjected to a much more severe treatment than those whose poverty is due to misfortunes which they had no power to control"—unmistakably implying thereby that the latter also should be dealt with severely, though their poverty is due to misfortunes which they had

no power to control. So unsatisfactory, even in its modified form, is the existing Poor Law in his estimation, that he hesitates not to assert emphatically, at p. 41, "that it would be far better altogether to abolish it than that the present state of things should continue"—reiterating the opinion, almost in the same words, certainly with quite equal emphasis, at p. 50, where he insists again "that it would be better to abolish the Poor Law than allow the present system to continue unaltered." Nor can any one marvel at the declaration when examining it in the glare of the facts too readily capable of enumeration. Outdoor relief of an indiscriminate character is clearly the monster evil among the existing regulations. In London our pauper population is never less in the aggregate than 125,000, and numbers in winter as many as 170,000. And of these, the outdoor recipients of relief are, as compared with the indoor, actually as eight to one!—the metropolis all the while affording a frightful illustration of the flagrant truth, that where most is given away in private charity, there indisputably is the most pauperism. Annually there are distributed within the circumference of the capital, for charitable purposes, no less than 5,000,000*l.* sterling, one quarter of which, with shame be it added, is unhappily frittered away in mere agency; and yet in London, at the same time, is recognizable the awfully disproportionate amount of destitution already particularized. About the most cogent reasoning anywhere adduceable from the pages of Prof. Fawcett is that applied by him to the demonstration of the fact that outdoor relief yields a direct encouragement to improvidence. Had we but space for it, we would here gladly instance, from pp. 33-35, his apologue of Smith and Robinson, in the midst of which the latter poses the authorities by observing, "You give me nothing because I have made an effort to do something for myself; you give my fellow workman an amount equal to that which I have been able to save, because he has spent every spare shilling in the public-house." Another vividly illustrative case is given, at p. 39, of two nameless artisans, the contrasting treatment of whom demonstrates with the clearness of a syllogism that parochial relief prejudicially competes with Friendly Annuity Societies and with Mr. Gladstone's admirably-contrived system of Government Insurance. Prof. Fawcett's master-remedy for the evils unquestionably arising from our present extravagant arrangements in the way of outdoor relief, is to abolish it altogether. Its curtailment, we readily admit, is urgently, or rather let us say at once, imperatively, required; for that restrictions in the distribution of outdoor relief are directly beneficial, cannot but be regarded as very readily demonstrable. Whereas in England, as we have seen, the number of outdoor paupers are as eight to one, they are but as five to one in Ireland. Nevertheless, as a startling foot-note on page 27 indicates significantly, while in Ireland, according to the income-tax returns, 5*l.* represents the average income of each inhabitant, as compared with 18*l.* in England, and 13*l.* in Scotland, in England there is one pauper out of every 20, in Scotland one out of every 23, in Ireland one only out of every 74 of the whole population. Hence, obviously, where there is the greatest wealth there is the greatest pauperism. Hence,

also, where outdoor relief has been narrowed, destitution has been diminished.

Treating of Pauperism, the author necessarily touches upon Population, in discussing which question he is a stronger Malthusian than Malthus himself. A profound sense of humanity has alone, we are certain, incited the Member for Brighton to the composition of this treatise; but by this particular phase of his subject, it is amusing to observe that he is clearly angered. The poor clergyman with a large family (p. 44) is held up to public reprobation. "If an appointment is vacant," the Professor observes, with a sneer, "the numerous family is at once used as a powerful argument"—forgetting that the jest is old enough—that it dates back to one of the earliest of the "Boz" sketches: "Bung for Beadle. Five small children!" Hopkins following with seven, and Timkins with nine; until they are all topped by "Spruggins for Beadle. Ten small children (two of them twins) and a wife!!!" Emigration Prof. Fawcett not only disdains, but reprehends as a supposed remedy for overpopulation. The wholesale reclamation of waste lands, of forests and of commons, in the mother-country, he justly reprobates (see p. 101 and again p. 259) as unjustifiable encroachments on the rights and privileges of the people in densely-packed neighbourhoods: the whole gravamen of his argument being directed against what,—or rather against whom?—against one who is apparently his especial abhorrence, and who, by a curious periphrasis, is euphemistically spoken of (p. 84) as "a man who incurs the responsibility of causing children to be born"—avoiding, by an elaborate circumlocution, the word "beget," a word familiar to us all. Dismayed by the astounding facts that in this country 200,000 are every year added to the population,—that in half a century it (the population) has been doubled, the ten millions of 1810 having, by 1860, attained a total of twenty millions,—and that, consequently, the aggregate reached in another century, that is, by 1960, will, at the same rate, be eighty millions,—he has no words in which to reprehend the folly, or, worse than that, the criminality, of those who will not conform to the prudential restraints enforced by Malthusianism. With these remarks we refer the reader to the work itself.

NOVELS OF THE WEEK.

Family Pride. By the Author of 'Olive Varcoe,' &c. 3 vols. (Tinsley Brothers.)

A Peerless Wife. By Mrs. Henry S. Mackarness. 3 vols. (Bentley.)

"'PAIN, pain, ever, for ever; pain and death!' whisper the winds and the shadows and the sounding sea; but their moaning song is like a voice crying in the wilderness, where no man dwelleth or can dwell; therefore the dimmest, faintest echo does but scarce touch the city, and reach the ears of him to whom is given the sad gift of a soul attuned to sympathy with the wail of this great rushing world." Brave words! and there are not a few passages as high-sounding—and as vague—in the work of the ingenious author of 'Family Pride.' Something in this alluring style and in the point of view from which society is regarded suggests the idea that this book is written to captivate the ingenious readers of the "penny weeklies." As in all novels with a purpose,

the method of argument adopted is that of describing a series of foolish and wrong actions, and attributing them to those whose opinions or position are distasteful to the writer. In the present case a fiend called Caste, whose nature is very imperfectly defined, is supposed to animate the victims of this dialectical system. In a country where the wealthy grandson of a successful trader is apt to despise the impecunious gentleman as one of the "middle classes," where the sons of nobles are frequently engaged in commerce, and where real property is rapidly falling into the hands of manufacturers and merchants, one would think that the term in question was singularly inappropriate to express any exclusive spirit which may exist among the rich; while the energetic efforts made by aspiring members of the artisan class to step out of the ranks to which their less enterprising brethren belong render the expression equally inapplicable to the poor. Pride of purse, the selfishness of worldly success, the social jostling and emulation which result from a complete confusion of classes, are weaknesses which at the present time offer a much fairer mark to the censor than any slight remnants of hereditary pride, or undue estimation of pure and honourable descent, which may linger either in the mansion or the cottage. However, let us assume the theory, and regard English country life from the gallery of the transpontine theatre. From this point of view, the author of 'Family Pride' deserves applause. The plot is not original, but intricate and sufficiently exciting; the incidents are melo-dramatic and numerous; the dialogue is often vulgar, but never dull; and the narrative titillates, without gorging, the appetite for "sensations."

Our suspicions are artfully awakened at the beginning of the book, but the seventh commandment remains inviolate at the close. Murder, which lends a sort of reflected glory to the first two volumes, is softened in the third to accidental homicide. There is, of course, one utterly unredeemed villain in the piece; but, with the exception of this single scape-goat (had an author ever less?), a marked and artistic moderation has been exercised as to the doubtful characters. Even the stern squire and his lady, who are intended to be the monuments of Caste prejudice and injustice, are shown at the end of the story to have acted in a thoroughly justifiable, and, indeed, exemplary manner. We are inclined to think that, in this portion of his tale, the author has repented of the strong bias against the landowners with which he started, and consequently failed to point his moral with distinctness. Possibly, he considered that his case against the family was already sufficiently established—a view which the reader will scarcely share. On the whole, we think the moral imperfectly developed; but the general liveliness of the story and the successful delineation of some of the subordinate characters will probably be held to atone for much that is unreal and overdrawn both in the plot and the incidents described.

Peerless people are apt to be a trifle dull, and Nina Elwyn is no exception to the rule. Mrs. Mackarness is strong in the nursery, still stronger in the kitchen; and her heroes have most excellent, not to say luxurious, tastes in the matter of eating and drinking. Of all the

troubles which beset little Rita, the neglected step-daughter of Mrs. Martyn, none are more pathetically told than the discomfort she experienced in the coarse cookery of a young ladies' boarding-school. But our author aspires to regulate taste in more important matters than these. Mr. Cecil Wentworth, the fastidious hero who meets with undeserved success in securing Nina as his wife, is caustic and graphic in his condemnation of rough hair and piles of padding, a very Procrustes in the regulation of swish-tailed and bob-tailed gowns. The ardent affection which exists between his mother and himself, and which is expressed rather fulsomely in some very gushing correspondence between them, renders him as hard to please with respect to the mental and moral qualities as to the external decorations of the young ladies who compete for his good graces. Mrs. Wentworth is a pleasing, if not an unusual, character, and one very likely in real life to make an only son rather exacting in such requirements. Of the other ladies and gentlemen who are engaged in this eminently domestic drama, none, with the exception perhaps of the little girl above mentioned, who is original in developing an early passion for the stage, and of the violent-tempered sister of Charles Farrant, whose blindness and insanity render her remarkable, is in any way distinguished in his or her idiosyncrasies from the common run of nineteenth-century humanity. The plot is briefly this. After much going to and fro between various country houses, Mr. Wentworth, principally by virtue of his coldness and reputation for eclecticism, manages to inspire an ardent passion in the susceptible heart of a Miss Effie Graham, while he himself becomes attracted to the Nina Elwyn above mentioned, in whom he is first led to take a friendly interest by the discovery that she is involved in a mysterious engagement with an adventurer, who turns out to be a worthless protégé of his own. The course of true love is rendered sufficiently tortuous by the illness of Effie, which leads Cecil, on her father's representation, to consent to an engagement—a step which he regrets soon after he has taken it, not the less because in the meantime Miss Elwyn's rowdy lover, having married in Australia, returns to release her from the tie which had hitherto fettered her inclinations. These difficulties meet in time with their due solution: the misogynist Charles Farrant sets the example of matrimony to his friend; the two irregular characters, Rita and Adeline, make edifying ends, and retire from the scene; and Effie Graham, as sister Euphemia, gives the fashionable High-Church tint to the moralities which conclude the story. On the whole, this is a harmless novel, which it is equally impossible either to praise or blame; and its most remarkable features are perhaps a little nursery mystery, which threatens for a time a horror in the style of the "Kent tragedy," and a resuscitation of the false use of the words "mutual friend," which Mr. Dickens wrote a novel to expose.

OUR LIBRARY TABLE.

Xenophon. By Sir Alexander Grant. (Blackwood & Sons.)

SIR ALEXANDER GRANT essayed a difficult task when he undertook to "adapt" Xenophon for the use of English readers. He has, contrived, however, to make his book both useful and readable,

and he has treated Xenophon in a fairer and more generous spirit than Col. Mure. The later chapters of the book are especially to be commended; the introduction is too brief to be easily understood by those who have no previous acquaintance with the history of the time.

Deutsche Reden. Von Wilhelm von Giesebrecht. (Nutt.)

PROF. GIESEBRECHT has for nearly ten years occupied the Chair of History at the University of Munich, and the last of these addresses was delivered by him on his becoming Rector of that University. Three of the others were given at Königsberg, which, if we mistake not, was the earlier scene of his professional labours. The name of the work is perhaps somewhat misleading, as we expect from it rather political speeches than academical dissertations. Such subjects as the development of modern German historical science and the influence of German Universities on the development of the nation (we choose the two most striking pieces in the volume) would hardly attract a popular audience. But Prof. Giesebrecht is a practised and forcible speaker; and even in addressing a learned body, he shows his power of arrangement and command of language. In the two addresses which we have especially selected, as well as in the others, there is a strong sense of the importance of German unity, and it is this feeling which, running through the book, gives it its especial character, and justifies its title. The last address is a celebration of that union for which Prof. Giesebrecht had worked so long; and if at the end some doubts arise as to the future of those Universities which owed their prosperity to local zeal and the support of minor princes, even this does not detract from the triumph.

WE have on our table *Instructions for the Management of Harvey's Sea Torpedo* (Spon);—*A Sketch Romance of Motion*, by A. Lee (Longmans);—*John Heywood's Arithmetical Cards*, in Six Standards (Simpkin);—*Mamma's Echoes for her Little Ones, or Reading by Sound*, by E. Smith (Houlston);—*Guide-Book to the Canadian Dominion*, by H. J. Philpot (Stanford);—*Art in the Netherlands*, by H. Taine, translated by J. Durand (Low);—*The Monks of Iona*, by J. S. McCorry, D.D. (Washbourne);—*The Life and Times of the Rev. John Wesley, M.A.*, by the Rev. L. Tyerman, Vol. III. (Hodder & Stoughton);—*Journal of the Transactions of the Victoria Institute*, Vol. IV. (Hardwicke);—*Fourteenth Report of the Vestry of the Parish of Chelsea, 1869-70* (Shield);—*Life and Labours of Duncan Matheson*, by the Rev. J. Macpherson (Morgan & Chase);—*Elementary and Primary Views of Religion*, by the Rev. T. G. Headley (Trübner);—*Bunsen's Life*, German Translation, Vol. III. (Trübner). Among New Editions we have *Life of Robert Burns*, by J. G. Lockhart, D.C.L. (Tegg);—*Contarini Fleming*, by the Right Hon. B. Disraeli (Longmans);—*Centenary Edition of the Waverley Novels*, Vol. XVII., 'St. Ronan's Well' (Black);—*Hide and Seek*, by Wilkie Collins (Smith & Elder);—*The Poor Artist*, by R. H. Horne (Van Voorst);—*Examination of Gillespie, being an Analytical Criticism of the Argument à priori for the Existence of a Great First Cause*, by T. S. Barrett (Provost);—*Le Second Empire Français, de la Prison de Ham aux Jardins de Wilhelmshöhe*, par E. Leclercq (Barthès & Lowell);—*Erziehungslehre*, von Dr. G. A. Riecke (Nutt). Also the following Pamphlets: *Oxygen a Remedy in Disease*, by G. Barth (Baillière);—*Observations on Infantile Water on the Brain*, by H. Carmichael, A.M., F.R.C.S.I. (Dublin, McGlashan & Gill);—*On the Influence of the Differential Duties upon the Progress of Modern Improvements in Sugar Manufacture*, by F. Kohn, C.E. (Unwin);—*A First Catechism of Botany*, by J. Gibbs (Chelmsford, Dutton);—*The British Army, and What we Think on the Subject*, a Voice from the Ranks (Mitchell);—*Army Regulation Bill, with Amendments to be Proposed in Committee by Col. Sir W. Russell, Bart., C.B., M.P.* (Stanford);—*Military Essays and Reviews*, by X. Y. Z., Part II. (Simpkin);—*A Scheme for the Re-organization of the Land Forces*, by Col. Sir W. Russell, Bart., C.B., M.P. (Stanford);—*Purchase*,

Promotion, and Retirement in the Army, as "it is" and "is to be," by an Officer (Mitchell).—*How to Kill Fenianism and Ribbonism* (Boot).—*A Few Words on the Woman's Franchise Question*, by J. T. Hoskins, B.A. (Faithfull).—*The English Catalogue of Books for 1870* (Low).—*The Gold Yield of Nova Scotia, 1860-70*, by A. Heatherington (Trübner).—*The New Slavery*, an Account of the Indian and Chinese Immigrants in British Guiana, by J. Beaumont (Ridgway).—*War, and other Poems*, by J. P. Collins (Coulcher).—*George W. Childs, a Biographical Sketch*, by J. Parton (Philadelphia, Collins).—*Anything Else?* (Stanford).—*The Row in Dame Albion's Church School*, by S. E. T. (Houlston).—*How John nearly Quarrelled with Jonathan* (Simpkin).—*Brown on the Throne* (Montague & Smith).—*Biology versus Theology*, by Julian, No. 11 (Lewes, Bacon).—*Abolition of University and College Tests* (Liverpool, Walmsley).—*A Woman's Reply to a Sermon preached by the Rev. J. W. Burgon, M.A., on "Woman's Place"* (Whittaker).—*Secular Judgments in Spiritual Matters*, by the Rev. O. Shipley, M.A. (Masters).—*and Remarks on the Agitation consequent on the Judgment of the Privy Council in the Case of 'Hebbert v. Purchas,'* by J. C. Robertson, M.A. (Butterworths).

LIST OF NEW BOOKS.

Theology.

Bourdillon's Family Readings from St. Matthew, cr. Svo. 3/6
Buchanan's (J.) Comfort in Affliction: a Series of Meditations, 12mo. 2/6 cl.
Bunyan's Pilgrim's Progress, illust. by Harvey, 12mo. 3/6 cl.
Holy Bible (The), with a Commentary and Revision, by Bishops and Clergy of the Anglican Church, Vol. I., in 2 Parts, 30/
Huntingford's Practical Interpretation of the Revelation of St. John the Divine, cr. Svo. 5/ cl.
Johnstone's Lectures on the Epistle of James, cr. Svo. 7/6 cl.
Niven's Family Prayers, on the Model of Prayers of Holy Scripture, 12mo. 2/6 cl.
Pelle's One Bread, One Body, Three Sermons on Holy Communion, cr. Svo. 2/
West's (J. R.) Parish Sermons on the Ascension of Our Lord, 3/6

Law.

Fawcett's Compendium of the Law of Landlord and Tenant, 14/
Fine Art.

Crowe and Cavalcaselle's History of Painting in North Italy, 2 vols. Svo. 42/
Harrison's Decorative Art for Churches, Schools, &c., 12mo. 1/
Tomlinson's Art of Landscape-Painting in Oil Colours, 12mo. 1/

Music.

Verdi's Rigoletto (Boosey's Royal Operas), roy. Svo. 2/6 swd.

Poetry.

Ballad (The) Minstrelsy of Scotland, Romantic and Historical, 5/
Reade's (C.) Pictura Pictura, 12mo. 5/ cl.
Wyatt-Edgell's Collection of Soldiers' Songs, 7/6 cl.

History.

Davies's (J.) History and Literature of the Stuart Period, 1/6

Geography.

Cook's (Capt.) Life, Voyages, &c., by Kingdon, 5/ cl.
Lowell's Canadian Dominion Directory, 1871, roy. Svo. 60/ cl.
Macpherson's (J.) Our Baths and Wells, &c., cr. Svo. 3/6 cl.
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Murray's Analysis of the Dominion of Norfolk, Svo. 10/6
Murray's Handbook for Rome and its Environs, new edit. 10/
Denmark, Norway, and Sweden, new edit. 12mo. 15/
White's Sheffield District Directory, new edit., roy. Svo. 17/6 cl.

Philology.

Blackie's Greek & English Dialogues for Schools and Colleges, 2/6
Cicero's Orations for Sextus Roscius of America, Notes by Davies, 1/
Science.

Adams's Beautiful Butterflies, cr. Svo. 3/6 cl.
Blaxam's Laboratory Teaching in Practical Chemistry, n. ed. 5/6
Dillenberger's Treatment of Women's and Children's Diseases, by Nichol, 12mo. 5/ cl.
Milne's Principles and Practice of Midwifery, 12mo. 12/6 cl.
Richardson's Discourses on Practical Physic, Svo. 5/ cl.
Robinson's The Subtropical Garden, illus. cr. Svo. 7/6 cl.
Smith's (J.) Handy-book of Dental Anatomy & Surgery, 2nd ed. 4/6

General Literature.

Armstrong's Wrestliana, 1871, 12mo. 1/ swd.
Atchley's Builder's Price Book for 1871, cr. Svo. 4/ cl.
Boyle's Court Guide, April, 1871, 12mo. 5/ bound.
Child's First Lesson Book, chiefly in Words of One Syllable, by a Mother, 2/6
Cobb's Silent Jim, a Cornish Tale, 12mo. 3/6 cl.
Craik's (G. M.) Hero Trevelyan, 2 vols. cr. Svo. 21/ cl.
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James Gordon's Wife, 3 vols. cr. Svo. 31/6 cl.
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Kugelgen's (W. von) Bygone Days, Translation, 3 vols. 31/6
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Opposite Paths in Life, 1/6 cl.
Piper (H.) on Poultry, 12mo. 1/ cl. lp.
Prosser's (Mrs.) Cicely Brown's Trials, 12mo. 1/6 cl.
Rectangular Review (The), Svo. 10/6 bound.
Royal Blue Book (The), April, 1871, 12mo. 5/ bound.
Sargent's Nails Driven Home, &c., 12mo. 2/ cl.
Thomson's Cricketers in Council, 12mo. 2/6 cl.

Tom Pippin's Wedding, by Author of 'The Fight at Dame Europa's School, cr. Svo. 6/ cl.
Trollope's (A.) Phineas Finn, 12mo. 3/ bds.
Two Little Braces, 12mo. 2/ cl.
Walton's Readiest Wages Reckoner Ever Invented, folio, 5/ cl.
War Office List, April, 1871, Svo. 4/6 swd.
Williams's Wax-Flower Modelling made Easy, 12mo. 2/6 cl.
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Webster's Royal Red Book, April 1871, 12mo. 5/ cl.
Worsted Spinners' Ready Reckoner, 12mo. 2/ cl.

CAMBRIDGE LETTER.

Cambridge, May 10, 1871.

It was, of course, to be expected that Lord Salisbury's Select Committee, "appointed to inquire into the best mode of providing proper safeguards for the maintenance of religious instruction and worship, and for the religious character of the education given in the Universities, and the Colleges and Halls thereof," would come to the conclusion that the University Test Bill is not altogether satisfactory. On the other hand, that some change is necessary, seemed to be admitted in the very statement of the purposes for which the Committee was appointed. Hence, although several members of it would, in all probability, have preferred to retain the existing restrictions unaltered, on the main issue the Committee is careful to report in favour of the Bill. It recommends, however, that certain "safeguards" be adopted, which, if admitted into the Bill, would seriously affect its character. I propose in this letter to give some account of the objections which the resident liberals make to the safeguards suggested. The recommendations are as follows:—

1. That Tutors, Assistant Tutors, Deans, Censors, and Lecturers in Divinity, be required to make the following declaration:—"I, A.B., solemnly declare that, while holding the office of—I will not teach any opinion opposed to the teaching and Divine authority of the Holy Scriptures of the Old and New Testament."

2. That Heads of Colleges be excepted from the operation of the Bill.

3. That each College shall be required to provide religious teaching for members of the Church of England in statu pupillari belonging to the College.

4. That no person shall be compelled to attend any lectures to which his father or guardian shall object, or that shall be contrary to the tenets of any religious denomination to which that person shall belong.

5. That the maintenance of existing chapel services shall be obligatory; discretion to abridge them being left with the Head of the College.

6. That no change shall be made in the qualifications required for Headships and Fellowships by statutes and ordinances, except by authority of Parliament.

7. That no Fellow, unless he shall have become and continue to be a Tutor, Lecturer, or Dean of his College, shall be one of the Governing Body of such College until he shall have been an M.A. or B.C.L. of the University for three years.

The principal objections raised against these recommendations respectively are as follows:—

1. All declarations intended to debar a teacher from the expression of certain opinions are liable, though in a less degree, to the objections which were formerly urged against tests. As then a young man was asked solemnly to assent to religious dogmas which he had presumably never examined, so now he is invited to promise that he will teach nothing contrary to the teaching of a science which he may never have studied technically. When he comes to examine the declaration proposed to him, he finds that its exact meaning is obscure. When he further proceeds to consider what the teaching of the Scriptures is, he finds that the writings to the teaching of which his scientific teaching must conform, are held by many orthodox theologians to be purely unscientific. Even if he is himself satisfied that there is nothing in his teaching contrary to the spirit of the Scriptures, others may take a different view, and will accuse him not only of heterodoxy, but also of dishonesty. Thus the declaration is calculated to raise in the minds of the scrupulous those casuistical

doubts which have so sorely exasperated the opponents of tests. Lord Salisbury seems to be afraid that, the Bill once passed, every heterodox lecturer will seek to insinuate his heretical views into the minds of his pupils. This fear is grossly exaggerated, if not absolutely groundless. Public opinion and the good sense of the teachers are better safeguards against the intrusion of heterodoxy into our lecture-rooms than any declaration which Lord Salisbury can frame.

2. It is felt that the exception of Heads from the operation of the Bill, although in one sense a small grievance, since but few are affected by it, would be highly objectionable: first, because it is inconsistent with the principle of the Bill; secondly, because it is inadvisable to exclude good candidates from so important a post; and, thirdly, because the dissenter is certain to feel acutely the injustice of the limitation.

3. In regard to this recommendation, and to 4, which is a necessary supplement to it, it is to be observed that the religious teaching of the Colleges consists rather in the critical exposition of the Old and New Testament than in the inculcation of the dogmas contained in the Thirty-nine Articles. Thus dissenters can in general attend theological lectures without feeling that any injury is done to their religious beliefs. Hence the safeguard is regarded as superfluous rather than as positively obnoxious.

5. This recommendation is, comparatively, unobjectionable, though it could not but seem absurd to require the performance of the Church of England service in the chapel of a College which numbered none but dissenters amongst its members. Of course it is not likely that any College will be entirely deserted by churchmen. Still such a thing, however undesirable, might happen. It seems, therefore, inexpedient to impose a restriction which in such a case would be, as all must acknowledge, eminently unsatisfactory.

6. It is clearly intended to give to the House of Lords the power of retarding, if not of preventing, the abolition of clerical Fellowships. Many are of opinion that the clerical privilege should have been dealt with in the Bill now before Parliament. Very many see that the reform, if not forced upon us from without, must be effected by the Colleges themselves. Now a majority of the whole body of Fellows of a College can, with the consent of the Queen in Council, alter the provisions of the College statutes. Probably many Colleges will before long ask permission to abolish the distinction between clerical and lay Fellowships. If Lord Salisbury's amendment is adopted, it is to be feared that this reform will be indefinitely delayed.

7. This recommendation having been already withdrawn, it is unnecessary for me to point out the mischievous effect which it would have had in destroying the Junior Fellow's interest in the affairs of his College.

Such are the objections which are made to the suggestions of the Committee. We trust, however, that argument on the subject of tests is over. The debate in the House of Lords looks like the beginning of the end: we sincerely hope that it is so.

J.

EARLY PRINTED BOOKS.

(First Notice.)

THE Exhibition of Early Printed Books, collected by the members and friends of the Archaeological Institute, which is now on view at their rooms in New Burlington Street, is a good collection of specimens in illustration of the achievements and progress of typography. Fine specimens of early printing, and collections in *petto* of typographical works, are well known to exist in many places, but those places are widely scattered, and visits to them are almost pilgrimages. To have many such collections brought together and united for a time with selected works of value is no common show. It is an exhibition of the old masters of an art which has done many wonders; a collection which can rarely be made, and which, when made, is worthy attentive consideration.

The illuminator's art was the forerunner of the

printer's. Block-printing of patterns on linen and other fabrics was certainly practised in the twelfth century, and from that the progress was not difficult to the imitation of initial letters, even if not stimulated by Oriental traditions. "Block-books" had the text, and descriptions of the objects figured in manuscript; then came the attempt to print those descriptions as well as the figures, and from that attempt came the use of separate types. These stages in invention are well shown in the examples now in Burlington Street. First there is a "Block-book" on vellum, the only one known to exist, presenting the combination of manuscript and xylography, and probably produced in some monastery in Ulm or Augsburg about the year 1400. It gives nearly seventy engravings, illustrating the Bible and the lives of saints, which are impressed, sometimes one, generally two, occasionally three or four, upon a page. Many of the engravings have xylographic legends, which show by their execution that the artist was new to the work. Then comes the remarkable "Block-book," the 'Apocalypsis Sancti Johannis,' a small folio of forty-eight leaves of xylographic printing, on one side of the leaf only, with the illustrations rudely coloured by hand. Its date is about 1420, and almost every letter in it has been subjected to the most critical examination.

We are now fairly launched among the numerous and widely-scattered works of the printing-press of the fifteenth century, which is here represented, as regards the Continent alone, by upwards of seventy examples. First among these is the noble book from Her Majesty's Library at Windsor, the first printed book with a date, and printed, with magnificent type on vellum, by Fust and Schoiffer, in 1457, with the rubrics and initials printed in colours. The pages are 16 in. by 12, and the marks of the type are distinct and deep, forcing the ink into the vellum, so as to show through on the reverse side. It was in the collection formed by George the Third, and was retained when the library was given to the British Museum. The Museum possesses a copy, but it is not so perfect as that of Her Majesty. The copy in the French National Library cost 480*l.*, and would now probably fetch 2,000*l.* These three copies are the only ones known. Next in interest are the five works attributed to Gutenberg. It is well known that Gutenberg did not affix his name to any work; but the 'Catholicon,' printed at Mayence in 1460, is now generally accepted as his, and is a standard by which to try other works. Two of the five works now under notice, 'St. Thomas de Aquinas de articulis fidei et ecclesie,' appear to have been printed with the types of the 'Catholicon,' and they are specially remarkable by the inequality of the lines on the right of the page. Following now as nearly as circumstances permit the chronological order, we would briefly direct attention to these:—

Cologne, about 1470, Ulrich Zell, two fine examples, quarto.

Venice, 1473, Bartholomew de Cremona, 'Summula Confessionis,' quarto. Duke of Sussex's collection.

Bruges, 1479, Colard Mansion, 'La Somme Rurale,' by Jehan Boutillier. A work of which only five or six copies are known. Caxton is supposed to have learnt the art of printing from the Bruges typographer. Folio.

Gouda, 1480, Gerard Leeu, 'Dialogus Creaturarum,' &c., quarto. Mr. Heber's collection.

Ditto, 1482, Gerard Leeu, quarto.

Lyons, 1482, 'H. Bouhic, Professoris Legum, Opera,' folio.

Spire, 1483, John and Conrad Hüst, 'Richardus de Bury Philobiblion,' second edition.

Rome, 1485, Stephen Planck, 'Pontificalis Liber,' printed in large clear type, in red and black, with the music, on excellent paper, folio. Also another work of the same printer, a small History of Rome, in German, dated 1500.

Antwerp, 1487, Gerard Leeu, 'Speculum Sermonum vite Marie Virginis,' quarto. Duke of Sussex's collection.

Paris, 1485, or earlier, Horre (vellum), quarto, Simon Vostre.

Ditto, 1488, Psalterium, cum Hymnis, A. Cayllant,

folio. Unknown to bibliographers. Duke of Sussex's collection.

Ditto, 1489, John de Prato, Missale Parisiense Novum, quarto, with large illuminations. Supposed to be unique. Hanrott's library.

Ditto, 1494, Anthony Verard, 'La Fleur des commandens de Dieu,' &c.

Hamburg, 1491, 'Laudes Beate Marie.' The first book printed there. Folio.

Ditto, 1493, 'Epistola Christoferi Colom,' &c., quarto. The first and excessively rare edition of the letter of Columbus, giving an account of the discovery of America, which was long supposed to have been lost, and which was unknown to Robertson.

Ditto, 1494, a fourth edition of the same letter, the first and only one containing cuts.

Ditto, 1496, Sheet of small block-prints of reliquaries in the Abbey of Andechs.

Basle, 1497, John Bergman de Olpe, 'Navis Stultiferum,' quarto. A very rare edition, in which the discovery of America is mentioned. So rarely is this work found in good condition, that Dr. Dibdin describes the Spencer copy as a "tolerably fair one."

Folio editions of classic authors, comprising Suetonius, printed at Rome in 1472; Seneca, printed at Naples, 1475; the Phædra of Terence, printed by Conrad Dinctmut in 1486, from Mr. Heber's collection; Cicero, at Venice, 1488. To these may be added fine folio editions of Dante and Boccaccio, printed at Venice in 1491 and 1497. Here may be noticed many good examples of the works of Aldus Manutius and his heirs, printed at Venice, from 1495 to about 1504, in which the commencement of the "Aldine" character may be traced.

GERMAN LITERATURE.

Leipzig, April 29, 1871.

THE recent war still continues to give its tone to our literature. Even Lipperheide's 'Songs, Offensive and Defensive,' have not yet come to an end; and No. 11, issued on the 10th inst., contains, among other contributions, one of more than usual length by F. Reuter, 'Grandmother, He is dead,' and three Latin epigrams of Ulrich von Hutten's, rendered into German by D. Fr. Strauss.

The difficult task of morally re-annexing the conquered provinces to the new empire has called forth several pamphlets on Alsace and Lorraine. You have already noticed B. Auerbach's 'Ours Again' (Stuttgart, Cotta). These 'Memorial Leaves' contain the author's impressions of what he heard and saw immediately before and during the war. A greater portion of the detached articles of which the book is composed originally appeared in the columns of the *Augsburg Allgemeine Zeitung*, and thence "made the round of the papers"; but much has been added, such as an answer to Victor Hugo's 'Appeal to the Germans,' and suggestions for the reconciliation of Alsace and Lorraine to their re-annexation to Germany. His chief hope is the school: "The moral conquest," he says, "must follow the conquest by the sword. The task will be great and difficult."

A more exhaustive book on the same subject is Franz von Löher's 'On the Nature and History of Alsace and Lorraine' (Leipzig, Duncker & Humblot). To any one who would study the question as to the chances there are for Germany of soon making friends of the inhabitants of those provinces, all the pros and cons, no better work could be recommended. In a series of elegantly written papers the author conveys the history of those borderlands, with their "fatal gift of beauty," that had so powerful an attraction for their Gallican neighbour; and, in his description of the country and its inhabitants, displays a wonderfully accurate and thorough knowledge. In their suggestions for the conciliation of the newly-acquired or rather regained provinces Löher and Auerbach fully coincide.

Another pamphlet, already briefly noticed in your columns, is 'The Peace of 1871,' by Heinrich von Sybel (Düsseldorf, J. Buddens). The first portion—'On the New German Empire'—is probably known to most of your readers, from its

having originally appeared in the pages of the *Fortnightly Review*; the second is a translation of a French pamphlet, published by the author, Von Sybel, at Brussels, and vindicating Germany's rights to Alsace and Lorraine, in opposition to the claims of France, asserted in A. Michiels' pamphlet, 'Les Droits de la France sur l'Alsace et Lorraine' (Bruxelles, 1871). The only weak point in Von Sybel's chain of argument is that in the last chapter, where, leaving the historical ground and coming to actualities, he refers to the nationality and wishes of the present Alsacians; and enemies of Germany might say, no chain is stronger than its weakest link; but there can be no doubt whatever as to the historical right being on our side, or as to these provinces now belonging to Germany by right of conquest.

'Coup-d'Œil sur la Politique du Second Empire, Mars, 1871,' (Ratisbonne, Manz,) is an ably-written pamphlet, by a Frenchman of high standing, who is very severe upon Louis Napoleon and his own compatriots in general, but furnishes what I believe to be the true version of the origin of the late war. Let us only hope that his despondent exclamation—"la chute de la France n'est pas seulement la chute d'une nation qui a occupé le premier rang dans le monde, elle est la fin d'une civilisation toute entière!"—may prove exaggerated.

'Frederick the Great and the United States of America; with an Appendix, containing the United States and the Law of War at Sea,' is the title of a new work by Fr. Kapp (Leipzig, Quandt & Händel), and completes the task the author has set himself during his twenty years' residence in the United States, and partially carried out in his previous works, of showing, from authentic sources, what influence Germans have exercised on the development of the American Republic and what share they have had in the history of the country. The information here supplied is drawn from documents in the Berlin Secret State Record Office, from 'The Diplomatic Correspondence of the United States from 1776-1793,' from a variety of American works, and, lastly, from the English State Paper Office. The bulk of the book has, of course, only an historical interest; but the author's concluding remarks on the present state of feeling towards Germany of Americans in general and of Mr. Grant in particular have a more immediate interest, and, coming as they do from one who is evidently competent to speak, are likely to produce a strong impression on the public mind in Germany. After Grant's and Bancroft's demonstrations on the recent inauguration of the new empire, it must excite no little surprise to hear our author say, "As to the great majority of native Americans, the German is nothing in their eyes but 'the d-d Dutchman,' because they fancy themselves above him, and do not take the trouble of learning to understand him; and this national prejudice is almost daily confirmed, and but rarely contradicted, by the acts of the Government towards Germany. The praiseworthy exceptions formed by the really cultivated Americans only prove the rule." Far, therefore, from agreeing with Von Treitschke, who recently spoke of the friendship between Germany and the United States as springing from the sense of a deep inner affinity which, notwithstanding the difference of all political and social forms of life, has awakened within their minds, Kapp is inclined to regard this remark as ironical, and says, "A proper dose of mistrust would be much more in its place in our relations to the United States."

For some time past, C. G. Lüderitz, Berlin, has been publishing a collection of Popular Scientific Lectures, edited by Rud. Virchow and Fr. v. Holtzendorff. I have before me two recent numbers (Nos. 118 and 119), the one on 'Sappho,' by B. Arnold, being a Lecture delivered at Munich, in March, 1870; and the other 'The British Colonies,' by Dr. Fr. v. Holtzendorff. Within the compass of some thirty pages, the author of the former has managed, brevity notwithstanding, to place before the reader the results of all the latest researches on that fascinating poetess by which all the fables that in the course of ages had gathered round her are exploded; and, in the same number of pages,

Holtzendorff, in his able lecture, conveys all the needful information on a topic of universal and daily increasing interest. English readers especially will do well to note what the author says on the subject of Heligoland, that little spot which may, at no remote day, become "a burning question." Foreigners generally will, on perusing these lectures, gain the conviction that German professors have indeed learnt from their English and French fellow-labourers to write elegantly and popularly even when treating scientific subjects.

Frans Hals and his School, a Contribution to a Critical Treatment of the Dutch School of Painting, by Dr. W. Bode, (Leipzig, E. A. Seemann), a reprint from Zahn's 'Annals for the Knowledge of Art,' is a highly valuable addition to European Art-literature, and has by this time doubtless met with due appreciation in English Art-circles. The two masterly etchings by W. Unger, of Hals's 'Laughing Peasant' and of his famous 'Hille Bobbe,' greatly enhance the value of the exhaustive treatise, and will ensure for it an equally wide and favourable reception. D. A.

THE LONDON SCHOOL-BOARD.

Now that the religious difficulty is over, the Board is beginning to set to work with a zeal worthy of its object. On and after the 1st of June next it will receive applications from managers who wish to transfer their schools to its superintendence, and so will enter upon its practical duties. But this is not all, by any means; for, at the instigation of Prof. Huxley, who spoke on Wednesday last with all his usual force, and at far more than his usual length, the Board has pledged itself to what, it is to be feared, is nothing more or less than a scheme of wholesale spoliation, confiscation, and robbery. It is, of course, well known that the Corporation of London and the various City Companies are the trustees of large educational endowments. We have it, upon the authority of Mr. Alderman Cotton, that these City charities "could not possibly be better administered than they are under their present management." Prof. Huxley, however, is rash enough to be otherwise-minded, and reckless enough to quote various Blue-books in support of his assertions, that the funds which are held in trust in London for educational purposes are to a great extent misapplied; that "the pious Founder" has been craftily used as a stalking-horse; and that "the birthright of the poor has been worked up into a mess of pottage for the dependents of the rich." And the result is, that a motion has been carried, without challenge, to the effect "that measures be taken to ascertain whether any, and, if so, what, charitable or other endowments in the London school district ought to be applied, wholly or in part, to the augmentation of the school fund." It is asserted that the City Remembrancer is preparing a long and elaborate minute which will place the Professor, for once and for ever, *hors de combat*. But, on the other hand, it seems not at all improbable that the Board will, at its next meeting, agree to apply for a Royal Commission "to inquire into and collect evidence regarding the existence, circumstances, and present extent of endowments and bequests held by parishes, corporations, or parties within the area under the control of this Board, and available for purposes of the general and technical education of the people." And it is doubtful whether, before such a Commission, the City Companies will be at all able to hold their own, or to make any approach to a satisfactory appearance in the character of the righteous steward.

Those amongst the Companies which have been faithful to their trusts will be rejoiced to be relieved by the Board of a charge which must seriously interfere with their other and more important avocations. The East-End ratepayer will not be sorry to find his burden *pro tanto* lightened. Sir Charles Trevelyan will see that his letters to the *Times* have ended in something after all. And to the public it is matter of congratulation that a long deferred and much talked over reform should be at last commenced in earnest.

Literary Gossip.

A PLASTER cast of the Tablet of Canopus, with the trilingual version in Hieroglyphs, Greek, and Demotic, has arrived at the British Museum. It has been presented by the Khedive.

HOLME LEE has a new novel nearly ready, 'Her Title of Honour,'—and Mr. Masterman another, 'Half-a-Dozen Daughters.' These will be published by Mr. Henry King, who resumes the publishing business which he formerly carried on as partner with Messrs. Smith & Elder, in the original house in Cornhill. The same firm, Messrs. King & Co., will shortly publish 'The Nile without a Dragoman,' by Frederick Eden, and a work by the late Nassau W. Senior, combining records of travel with an account of the French Revolution of 1848.

WE hear that Prof. Goldstücker is to be the new President of the Philological Society.

At a sale at the rooms of Messrs. Sotheby, Wilkinson & Hodge, during the present week, there occurred a fine copy of Higden's 'Polycricon, empyrnt at Westmestre by Wynkyn Theworde,' 1495, which produced the large sum of 104*l*.

THE Rev. R. Demaus, whose 'Life of Latimer' was noticed in the *Athenæum* some eighteen months ago, is preparing for publication a 'Life of Tyndale,' the first translator of the English Bible. The work will contain many original documents which have never been printed before; and, like the 'Life of Latimer,' will be issued under the auspices of the Religious Tract Society.

DR. RICHARD MORRIS'S 'Historical English Grammar, for Schools,' will be ready in a week or two, and will, we hope, prove a considerable improvement on the ordinary school-book.

Two bronze Himyaritic tablets from Aden, sent by Lieut. Prideaux, have reached the British Museum. They have been translated by the Baron de Maltzan. They record a war carried on by Hanbaz, King of Arabia, against the town of Kaduramelek, and the offering of sacrifices to Athlor and other deities.

A SECOND edition of Mr. W. F. Rae's 'Westward by Rail,' to be published shortly, will contain an introductory chapter, giving the most recent information about the Mormons and their doings, as well as new particulars relating to the Pacific Railway and the development of silver and gold mining in Utah, Nerada, and California.

THE Rev. Thomas Toke Lynch, author of 'The Rivulet,' a volume of hymns which begot a preposterous controversy among English Nonconformists in 1856, of 'Memorials of Theophilus Trinal,' and sundry lectures and sermons, died suddenly on Tuesday morning, in his fifty-second year.

A COPY of the first edition of Burns's Poems, published in Kilmarnock, 1786, brought 17*l*. at an auction in Glasgow the other day.

MR. PHILIP BOURKE MARSTON'S volume of poems is in the press. It is entitled 'Song-Tide, and other Poems,' and contains a series of sonnets intended to exemplify phases of life along with some lyrical and descriptive pieces.

THE present state of Paris has induced M. Bachelin-Deflorenne to transfer all the most valuable of his rare books to his house in Garrick Street.

MR. E. M. GREENWAY, of Baltimore, puts forth a specimen first-number of a new Etymological Dictionary, by Dr. F. Ebener, called 'Words, their History and Derivation, alphabetically arranged.' To judge from the article "Adder," Dr. Ebener's work is not of great value; for he identifies *adder* with *otter*, compares it with the Greek *hudor*, and derives it from the Sanskrit *und*, to be wet, moist! The derivation from A.-Sax. *atter*, Icel. *eitir*, is surely the true one, assuming that our early word *neddre*, A.-Sax. *nædre*, is not the original form, but a different word.

A VERY large collection of fine impressions from works in *niello* is to be sold at Messrs. Sotheby, Wilkinson & Hodge's on the 22nd of May. The collection was formed by M. Joseph Colbacchini, and contains more than three times as many impressions as the famed Salamancas collection did.

A SECOND edition of Mr. Furnivall's recension of the French and English texts of the 'History of the Holy Graal' is being prepared for the Extra Series of the Early English Text Society.

PROF. RUDOLPH KÖPKE, the biographer and one of the executors of Ludwig Tieck, has left a valuable present for the Royal Library, Berlin. It consists of the whole of the manuscripts left by Tieck, including (among many things not yet printed) all his papers referring to Shakspeare, a diary beginning in 1799, a great number of letters addressed to Tieck, and his complete correspondence on literature and aesthetics with his friend Solger. The collection comprises, besides, many autograph manuscripts by Sophie Tieck, Grabbe (the dramatic poet), Maler Müller, and Heinrich von Kleist, the written originals of Kleist's comedy, 'Der zerbrochene Krug,' as well as of his tragedy, 'Penthesilea,' being of the number. A collection of autographs, brought together by Prof. Köpke, and various papers used by him while writing the history of the University of Berlin, were added to the present.

GERMAN literature has to lament the death, at the age of not quite sixty-one years, of Dr. Melchior Meyr, of Munich, a talented writer of well-deserved celebrity. His works, which are of a miscellaneous character (novels, dramas, lyrics, philosophical essays, &c.), have won him a wide circle of friends, and all bear witness of the highly cultivated mind and the earnest aspirations of their author. Especially his 'Erzählungen aus dem Ries' have become very popular. They belong to the best stories of German (Bavarian) peasant-life that have appeared in the wake of Auerbach's Black Forest 'Dorfgeschichten.'

PROF. GILBERTO GOVI has recently edited 'Three Letters of Galileo Galilei,' one of which had remained up to the present day unpublished, and which Prof. Govi discovered in the Archives of Mantua amongst the correspondence of the Dukes of the House of Gonzaga. The first of these letters is directed to Duke Vincenzo the First, and bears date the 22nd of March, 1604: in it Galileo gives the Duke information respecting a Milanese quack and alchemist, Aurelio Capra, to whom the Duke had had recourse in the hope of receiving precious drugs to restore his shattered health. The second, written on the 22nd of January, 1611, is addressed to the poetess Margherita Sarrocchi, who had sent her poem entitled

'Scanderbeide' to Galileo. The third letter is dated the 15th of June, 1612, and Prof. Govi has been able to ascertain that it was directed to Cardinal Ferdinando Gonzaga, who, towards the end of A.D. 1612, became, on the death of his brother, Duke of Mantua.

HERR FERDINAND PRANTNER died at Vienna on the 28th of April. His novel, 'Dissolving Views,' which he published in 1860, under the pseudonym of "Leo Wolfram," excited a good deal of attention at the time, as he introduced sketches of several political personages of high position in Austria.

SINCE Alsace has been given up to the German Empire, a new paper, entitled *Eläs-sisches Schulblatt*, under the direction of Herr Hatt, of Münster, in Alsace, has been published twice a month at Colmar.

AMERICAN travellers commonly write a chapter on the Shakers, and we are all familiar with their ascetic and laborious lives, but of their peculiar theology and opinions we know little. This ignorance Elder Evans, of Mount Lebanon, is anxious to remove, and towards that end is preparing to publish his Autobiography and other works on Shakerism in this country.

CANON LIGHTFOOT writes to us to contradict the statement we made last week, that he is on the point of publishing a popular defence of St. John's authorship of the Fourth Gospel. Canon Lightfoot says he has declined to print the lecture he delivered on the subject, but, we are glad to say, he expresses a hope that he may be able some time or other to give to the world a detailed examination of this important question.

MONDAY EVENING READINGS from DICKENS.—Mr. SYDNEY ABBOTT will READ Selections from the Works of Charles Dickens every MONDAY EVENING, at the Hall of the Architectural Union, 9, Conduit Street, Regent Street, W. Each evening will be devoted to one story. The first selection, from 'Barnaby Rudge,' on MONDAY, May 15, at Half-past Eight o'clock.—Tickets, 3s., 2s., and 1s., to be had of Messrs. Chappell, 59, New Bond Street, W.

SCIENCE

THE LONDON INSTITUTION.

THE London Institution is waking up from its long slumber. At the Annual General Meeting last week, there was rather more discussion than usual, but the Council and the opposition came to an understanding. It is proposed that evening meetings shall be held, on the principle of the Society of Arts; that papers shall be read and discussions take place. It is likely that the main topics will be matters of interest to commerce, for which the Society of Arts alone affords opportunities at present. Such meetings are likely to be better attended than the proposers expect, for in a few weeks the situation of the London Institution will be practically changed. When founded seventy years ago there was a large and wealthy resident population in Finsbury Square, but of late years the omnibuses and railways take nearly every one away in the afternoon. Hence the late dullness of the Institution, notwithstanding its rich endowments. With the opening of the Metropolitan Railway, however, and with the Broad Street Station, it becomes as easy to get to the Institution as to the Society of Arts, and large audiences may be looked for. There was some complaint about so large a sum being devoted to the afternoon educational lectures by Prof. Huxley and others, at a time when the proprietors cannot attend, but it appears these lectures have awakened a new interest, for the proprietors are now eagerly canvassed for their tickets, while formerly no one cared for them. Arrangements are in progress to increase the circulation of books, so

far as is consistent with the maintenance of the valuable library of reference.

SOCIETIES.

ROYAL.—May 4.—Sir P. Grey-Egerton, Bart., V.P., in the chair.—The list of candidates recommended for election into the Society, and the following papers, were read:—'On the Structures and Affinities of the *Gwynia annulata* (Dunc.), with Remarks upon the Persistence of Palaeozoic Types of Madreporaria,' by Dr. Duncan, and 'On Molybdates and Vanadates of Lead and on a new Mineral from Leadhills,' by Dr. A. Schrauf.

GEOGRAPHICAL.—May 8.—Major-General Sir H. C. Rawlinson, K.C.B., in the chair.—The following new Fellows were elected: Capt. G. G. Beazley, J. Bourne, C.E., J. Bowes, Dorabjee Pestonjee Cama, E. Harris, G. T. Hertslet, T. Hughan, the Rev. V. H. Moyle, Eustatius Ralli, G. S. F. Smith, Capt. J. B. Walker, and the Rev. S. T. Whitmee.—Despatches were read from Dr. Kirk, of Zanzibar, relative to Dr. Livingstone. The most important of these documents was a letter, dated Nov. 15th, 1870, from Sherif Basheikh bin-Ahmed, the Arab sent in charge of men and stores for Dr. Livingstone, and who had arrived at Ujiji, on the shores of Lake Tanganyika. This letter stated that, on the 10th of November, the writer had been visited by a messenger from the people of Menama (or Manyema), with letters from the Arabs staying there, and one from "the Doctor"; the letters being dated October 15th. In answer to the writer's enquiries, the messengers had told him that the Doctor was well, although he had been suffering; and that he was at the town of Manakoso, with Mohammed-bin-Gharib, waiting for the caravans, being himself without means and with few followers, only eight men, so that he could not move elsewhere or come down (to Ujiji). Sherif further stated that he had sent off to the Doctor twelve of his men, with a quantity of goods, shoes, quinine, ammunition, and so forth—all stores, in fact, of which he was in need—and that he intended himself remaining at Ujiji, to await the Doctor's orders. Another letter, written by Said-bin-Majid, from Ujiji, to a trader at Zanzibar, gave a favourable account of the state of the country, and said that letters had come from the Arab traders at "Menama," that "the Christian" was in their company, and that the caravan intended returning to Ujiji in April, 1871. He also confirmed Sherif's statement that goods and men were sent from Ujiji to Livingstone. The Chairman commented at some length on these interesting letters.—A paper was then read, by Mr. R. H. Major, 'On the Landfall of Columbus.' The author demonstrated, by a minute comparison of Columbus's diary with an Admiralty chart, that Watling's Island, in the Bahamas, was the land first sighted and landed upon by Columbus in his discovery of America.

SOCIETY OF ANTIQUARIES.—May 4.—Earl Stanhope, President, in the chair.—The nomination of Colonel Lane Fox, as Vice President, was read.—Mr. J. Addy, C.E. laid before the Society an account of some Roman and Anglo-Saxon remains recently discovered at Beddington, near Croydon. This account was illustrated by accurate plans, and by an exhibition of the objects of antiquity, urns and tiles, and the umbo of a shield discovered on the spot.—Mr. T. B. Sandwith laid before the Society a paper 'On the various kinds of Pottery found at Cyprus,' illustrated by about seventy coloured drawings. In connexion with this paper, Colonel Lane Fox and Mr. J. W. Flower exhibited some interesting specimens of Cypriote Antiquities, formerly belonging to the Cesnola collection.

ARCHAEOLOGICAL INSTITUTE.—May 5.—Mr. Octavius Morgan, M.P., in the chair.—The Crown of the Abuna of Abyssinia, and the Chalice presented by King Adam Segud to the Church of Gondar, were exhibited by the Prize Committee of the Army. Mr. Holmes made some remarks upon the workmanship and art of those objects, and

gave a short account of their capture in Magdala. The workmanship was about 150 years old, and was a copy of European work of the sixteenth century. The material was pure gold, of which there was but little in the country.—Mr. J. Winter Jones gave a discourse on the collection of early printed books on view in the rooms. After an historical sketch of the invention of printing, and the circumstances attending its development and practice in various countries, he drew attention to many of the finer examples before the Meeting.—The Chairman expressed thanks for the able and lucid discourse with which they had been favoured; and remarks were added by Sir William Tite, Dr. Rock, and others.

ZOOLOGICAL.—May 2.—The Viscount Walden, President, in the chair.—A letter was read from Mr. W. H. Hudson, containing observations on the habits of the various Swallows met with in and around Buenos Ayres.—Mr. P. L. Selater exhibited and made remarks on the shell of a River-tortoise of the genus *Pelomedusa*, obtained by Mr. Chapman on the Upper Zambesi.—Prof. Flower exhibited and made remarks on the mounted skeleton of the young Hippopotamus, recently born in the Society's Gardens.—Papers and communications were read: by the Viscount Walden, 'On the Birds of the Island of Celebes': out of the generic forms met with in Celebes, thirty-eight appeared to be Indian and twenty-three Australian in character; to these were added a strong element of individuality, shown by the presence of sixty-five species, and nine genera unknown elsewhere; the Avifauna of Celebes, so far as was certainly known, was composed of 193 species; but the author observed that a considerable portion of the centre of the island remained unexplored, which gave a prospect of future discoveries.—from Mr. W. H. Pease, of Honolulu, containing a catalogue of all the known Land-shells inhabiting Polynesia, together with remarks on their synonymy, distribution and variation, and descriptions of some new genera and species.—from Dr. J. Anderson, containing the description of a new generic form of Newt from Western Yunnan, proposed to be called *Talotriton verrucosus*,—from Dr. Anderson, on the original specimens of *Testudo phayrei*, Blyth, in the Indian Museum: having examined the skull in the British Museum upon which *Scaphia Falconeri*, Gray, had been based, and re-examined the smaller example of *Testudo phayrei* at Calcutta, Dr. Anderson had come to the conclusion that Mr. Theobald's account of its history was strictly accurate,—from Dr. J. E. Gray, on the species of *Bradyptide* in the British Museum.

CHEMICAL.—May 4.—Dr. Warren De La Rue V.P., in the chair.—The following gentlemen were elected Fellows: Messrs. R. S. Best, C. S. Cross, W. H. Darling, G. H. Igston, J. Schweitzer, and W. A. Smith.—Dr. Völcker delivered a lecture 'On the Productive Powers of Soils in Relation to the Loss of Plant Food by Drainage.' The lecturer began by showing the futility of the belief that a soil analysis could reveal whether a land was productive or not. To those who only imperfectly know the teachings of modern agricultural science, it appears very simple to remedy a deficient soil by finding out, through analysis, the wanting constituents, and then to supply them. But this is not so. Not only is it difficult exactly to analyze a soil, but many other conditions besides the composition of a land have to be observed. The state of combination in which the mineral constituents of a land are found, the physical condition of the soil, the presence or absence of some matter injurious to the growth of plants; all these are so many important points upon which soil analysis throws no light whatever. The lecturer equally opposed the views of those who advocate that in a system of rational farming there should be kept up a debtor and creditor account as regards the constituents which are removed from the soil in the crop grown upon it, and the quantity of fertilizing matter restored to it in the shape of manure. The fertility of the soil cannot be maintained, much less increased, if only as much fertilizing constituents would be

applied to the land as one removes from it in the crops. Dr. Völcker then discussed the relative values of various mineral salts as manures, quoting, in support of his views, the results of the classical field experiments of Lawes and Gilbert; and this then led the lecturer to speak of the examination of land drainage-waters. Lawes and Gilbert, throughout a long series of experiments on the growth of wheat, have experienced a great loss of nitrogen. The amount of nitrogen supplied in the manure was greater than that recovered in the increased produce. It appeared to Dr. Völcker that the nitrogen lost might have passed into the drains. Careful collection of such drainage-waters and their analysis proved Dr. Völcker's supposition to be correct. It became clear that in whatever form the nitrogen is applied to the soil, a large proportion of it is carried off, chiefly in the form of nitrates. At all times of the year, but especially during the active period of growth of the crops, nitrates are found in the watery liquid which circulates in the land, whereas ammonia salts are never met with in any appreciable large quantities. It may therefore be assumed that it is chiefly, if not solely, from the nitrates that the crops build up their nitrogenous organic constituents. Dr. Völcker's analyses of drainage-waters further showed that potash and phosphoric acid, which certainly are the most important mineral constituents for the plant, are almost entirely retained in the soil; whilst the less important, as lime, or magnesia, or sulphuric acid, pass with greater readiness out of the land.

ROYAL INSTITUTION.—May 8.—Sir H. Holland, Bart., M.D., D.C.L., President, in the chair.—Messrs. W. S. Burton, A. S. Hobson, R. Liebreich, A. De Mattos Mocatta, and E. S. Pearson were elected Members.—J. Tyndall, Esq., LL.D., was re-elected Professor of Natural Philosophy.

SOCIETY OF ARTS.—May 10.—Mr. S. Teulon, Deputy Chairman of Council, in the chair.—The paper read was by Mr. G. E. Harding, C.E., 'On the Application of Steam to Canals.' A discussion followed, in which Messrs. Hyde Clarke, Newton, Olrick, Towle, Hancock, Dipnall, and the Chairman, took part.

PHILOLOGICAL.—May 5.—Prof. Goldstücker in the chair.—The paper read was 'On the Influence of Accent on the Sound and Form of some Early English Words,' by Mr. J. Payne. Assuming Diez's theory of the dominant force of the tonic syllable of a word in determining the phonetic value of the atonics, Mr. Payne showed that when in changing French words into English the French tonic became English atonic, the result was that all the French tonic long syllables became short and obscure—French tonic *-oun, -our, -ure, -ous, -ine, -aile, -aire, -ais*, being converted into English atonic *-un, -ur=er, -is, -in, -el, -er, &c.* He next showed that the same law converted atonic diphthongs into short vowels. Next, he maintained that what was true when the final French tonic was made English atonic, was also theoretically true of the atonic preceding the tonic. In illustration of these principles, it was shown that Latin words converted into Anglo-Saxon under the Teutonic law of accentuation gave up their original quantity and accent in the process. In regard to French tonic *-ure* becoming English atonic *-ur=er*, it was shown that Wiclif (if the 'Apology for the Lollards' is his) wrote *figer, creator, scripter, &c.*, and Shakespeare *nurter, lecturer, &c.*, rendering it highly probable that original tonic *-ure* had early become established as atonic *-er*, a result also confirmed by the provincial usage of the present day.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Asiatic, 3.—Anniversary.
Tues. Society of Arts, 8.—Parasitism of Ruminants in relation to Sewage and Public Health, Mr. T. Spencer Cobbold. (Lecture.)
Wed. Anthropological Institute, 8.—Dreams, &c.: Divination and Analogous Phenomena among the Natives of Natal, Dr. H. Callaway. Cairn at Kiangsu and a Kist in Argyleshire, Dr. A. Campbell.
Thurs. Victoria Institute, 8.—Miracles, Rev. G. Graham.
Fri. Royal Institution, 8.—Force and Energy, Mr. C. Brooke.
Sat. Engineers, 8.—Treatment of Town Sewage, Mr. A. Jacob.
Sat. Statistical, 7½.—Influence of a High Bank Rate of Discount on Monetary Crises, Mr. R. H. Patterson.

- Tues.** Zoological, 9.—Madreporaria dredged up during the Expedition of H.M.S. Porcupine, 1869-70, Dr. P. Martin Duncan; 'Speck's Antelope and Allied Species of the Genus *Tragelaphus*, Sir Victor Brooke; 'New Humming Bird discovered by Mr. Whitley in Peru, Mr. J. Gould.
Wed. Society of Arts, 8.—Utilization of Prison Labour, Capt. E. F. Du Cane, R.E.
Thurs. Royal Institution, 8.—Shakespeare's Birthday, Mr. C. Mansfield Ingley.
Fri. Chemical, 8.—New Double Salt of Thallium, Mr. K. J. Friewell; 'New Benzolic Derivative, Dr. Armstrong.
Sat. Antiquaries, 8.—'Implements from the Drift and Caves,' Messrs. A. W. Franks and J. Evans.
Fri. Philological, 8.—Anniversary.—'Account and Quantity,' Mr. A. J. Ellis.
Sat. Royal Institution, 9.—Bishop Berkeley and the Metaphysics of Sensation, Prof. Huxley.
Sat. Royal Institution, 8.—Instruments used in Modern Astronomy, Mr. J. N. Lockyer.

Science Gossip.

On the evening of May 18th, the Society of Antiquaries will open an Exhibition of Stone Implements and other Illustrations of the Palæolithic Period. Papers will be read by Mr. A. W. Franks, 'On the Remains found in the Caves,' and by Mr. J. Evans, 'On Implements found in the Drift.' On Friday, the 19th, and following days, to the 25th inclusive, the Exhibition will be open from 11 A.M. to 6 P.M. For cards, admitting strangers, apply at the Society's apartments, between 10 and 4.

M. GUSTAV BISCHOF has been appointed to fill the "Young" chair of Technical Chemistry in the Andersonian University, Glasgow. M. Gustav Bischof is the son of the late Professor of Chemistry at Bonn, the well-known author of 'Chemical Geology.'

At the meeting of the members of the Institution of Civil Engineers on the 9th inst., Mr. C. B. Vignoles, the President, announced that he proposed to give a *Conversazione* at the house of the Institution on Tuesday, the 6th of June, for which he requested the loan of models of engineering works, small and light pieces of mechanism, and scientific instruments; also of paintings and water-colour drawings by ancient and modern masters of eminence, depicting an engineering work of interest, as a "bridge, aqueduct, lighthouse, or harbour (or other effort of engineering skill) set in its appropriate landscape."

Dr. HOOKER writes from Tetuan, April 12th, that he and his companions had ascended 3,500 feet on the mountain Beni-Hosmar. They found some rare and, it is hoped, new plants; but at a height of 3,400 feet no signs were discovered of a sub-Alpine Flora.

In the *Journal* of the Pharmaceutical Society for April 29th appears a paper by M. C. Cooke, M.A., which points attention to a most interesting subject, 'The Variability in the Activity of Leaves.' It is shown that the active principles of plants are more concentrated in the leaves of plants grown in cold climates where the vegetation is less vigorous than in warm ones. Tobacco grown in a cold climate is stronger than that grown in a mild one, and celery is shown to be affected, in the same way, by the influences of temperature and moisture. The examination is of the utmost importance.

The Academy of Sciences of Paris continues its sittings notwithstanding the Communists. On the 3rd and 10th of April there were sittings; the account of the first is published in the *Journal Officiel*. M. Newcomb read a communication 'On the Perturbations in the Motions of the Moon.' M. Robin, one 'On a Microscopic Examination of Blood obtained from a Man attacked with Scoury.' M. Drouet claims the premium of 4,000*l.*, offered by M. Breaud, for curing cholera: his cure being the covering of the stomach of the sufferer with a mixture of collodion and castor-oil, or, in fact, the stoppage of perspiration. The rationale of this, we must confess, we do not understand.

WILLIAM HADINGER VON FRANZ RITTER V. HAUSER, the geologist and mineralogist, who has died recently, and to whose memory we have received an eloquent tribute in the form of a Memoir, obtained his knowledge of field geology by working with the officers of our own Geological Survey, when they were engaged in surveying the mining districts of Wales.

In examining the *Journal* of the Chemical Society, we are struck with the circumstance that an

abstract of Mr. Brockbank's paper 'On the Effects of Cold upon the Strength of Iron' is given without a word on the experiments, which throw great doubts on the results obtained by Mr. Brockbank, by Dr. Joule, Sir William Fairbairn, Mr. Spence, and others, although all the communications came under the notice of the Manchester Philosophical Society about the same time.

THE *Polytechnisches Journal von Dindler* for March contains, amongst other matters, an account by Dr. Puscher of a process for obtaining decorative colours upon metals. Hyposulphite of lead is dissolved in hyposulphite of soda, the clear solution is heated to 100° Cent., and the metal to be coloured is dipped into it. A thin film of lead is deposited, producing a beautiful display of colours upon any metal that may be employed.

THE *Transactions of the Connecticut Academy of Arts and Sciences*, which work has been long delayed in consequence of a fire, has just been issued. It is entirely occupied by "Notes on the Radiata in the Museum of Yale College," by Mr. A. E. Verrill.

A BONE CAVE of Eastern Pennsylvania is attracting considerable attention. Mr. Wheatley states that he has obtained from it, from 30 to 40 teeth of *Megalonyx*, 3 in the jaw; and parts of 17 individuals of the Sloth tribe. Prof. Cope describes 41 species of vertebrate animals found in it, and Dr. Horn has described 14 species of insects. The locality of this cave is in the limestone quarries at Port Kennedy, Upper Merton Township, Montgomery County.

THE *American Journal of Science and Arts* for May contains a valuable contribution to solar physics, by Prof. C. A. Young, of Dartmouth College, 'On the Solar Corona.'

THE *Chlorocodon Whitei* is figured in the *Botanical Magazine*. It is interesting, as this plant, a native of Natal, has been successfully raised from seed at Kew. The roots of this plant are peculiarly aromatic, not unlike in odour the Tonquin bean.

THE *Berg und Huettenmannische Zeitung* has a very complete paper, 'On the Mineral Productions of Great Britain and of Prussia in 1867, 1868, 1869,' continued through three numbers, ending April 21st, in which the author, Dr. Burkart of Bonn, has given an excellent digest of the 'Mineral Statistics' of Mr. Robert Hunt.

A PYROMETER of great simplicity and of considerable accuracy has been invented by M. Lamy. M. Debray, following some researches of M. St. Claire Deville, has shown that what was called *Dissociation*, or breaking up of the combined elements, is as applicable to solid as it was found to be to gaseous compounds. Finding that carbonate of lime when heated in vacuo to 860° Centigrade decomposes itself, the disengaged carbonic acid having a tension of 85 mm., and when heated to 1040° a pressure of 520 mm., M. Lamy has constructed a pyrometer by enclosing pure marble in a tube of porcelain, attached to a glass tube containing mercury. When exposed to fire, dissociation takes place, and the temperature is indicated by the pressure; removed from the fire the carbonic acid is again absorbed, and the instrument is again ready for use.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—The THIRTY-SEVENTH ANNUAL EXHIBITION NOW OPEN daily, from Nine till dusk.—Admission, 1*s.*; Catalogue, 6*d.* Gallery, 53, Pall Mall. JAMES FAHEY, Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-SEVENTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admittance, 1*s.*; Catalogue, 6*d.* ALFRED D. FRILIP, Secretary.

FRENCH GALLERY, 150, Pall Mall.—The EIGHTEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, One Shilling; Catalogue, Sixpence.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—The Seventeenth Annual Exhibition is NOW OPEN daily, from Ten till Six.—Admittance, 1*s.*; Catalogue, 6*d.* GEORGE L. HALL, Hon. Sec.

EXHIBITION OF SPIRIT DRAWINGS IN WATER COLOURS by Miss Houghton, New British Gallery, 30, Old Bond Street, Piccadilly, WILL OPEN on MONDAY, May 21.—Admission, One Shilling; Catalogue, One Shilling.

L. ALMA TADEMA'S PICTURE OF THE VINTAGE FESTIVAL, Ancient Rome, is NOW on VIEW, at Messrs. Pilgram & Lefevre's Gallery, No. 1a, King Street, St. James's, from Ten to Five.—Admission, One Shilling.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

THE ROYAL ACADEMY. (Third Notice.)

THE rare qualities of Mr. Watts's painting were never more happily displayed than in *Lady Isabella Somers Cocks* (No. 75), a bust-portrait of a young lady, seated, dressed in white muslin, with her face in full and slightly raised. Delicate as this picture looks, it is a masterpiece of chiaroscuro, an admirable study in grey and white,—notice the dainty grace of the pose and the naturalness of the expression. The portrait of *J. E. Millais, Esq., R.A.* (172), a profile, to the waist, although admirably painted, is not equal to its neighbour here, the portrait of *F. Leighton, Esq., R.A.* (177): pictorially speaking, there is nothing to be desired for the former, but one misses something of the finer elements of the face. Mr. Watts was, doubtless, unfortunate in having Mr. Millais to sit when he was not in one of his better moods. On the other hand, the latter work is among the finest English portraits, and, within its limits, hardly surpassed at any time. The expression is given with perfect happiness, and the pose of the head is not less admirable than the features. The forms and colour are triumphant; notice the modelling and masterly painting of the hand, which touches the cheek. In rendering delicate tones and grey tints, Mr. Watts has long been recognized as perfectly accomplished. His portraiture is so admirable, that to be painted by him is, as was said of Tintoret, to secure immortality.

In *News from Abroad* (78), Mr. V. Prinsep has illustrated his tact in dealing with pure red and white. The subject is a young lady, sitting, or rather reclining, in a chair, musing over the news brought to her by a letter, which lies open at her feet; a little child appears to recognize sadness in her looks, mounts at her side, and is about to caress her. This is a painter's picture, perhaps Mr. Prinsep's best; and certainly enjoyable, not only for its colouring, but for its largeness of style and apt expression. A certain excess of brown in the shadows is not desirable, although frequently seen in Mr. Prinsep's works. *George and Guy Wyndham* (123), two boys on a flight of stairs, and dressed in dark velvet, are painted with a fine sense of beauty, and show signs of improved powers in drawing and modelling. *A Beauty and a Beast* (202) shows a young lady ascending stairs, and holding a dish of food in her hands: she is attended by a fine dog, which bounds at her side. This is admirable as a study, on account of the brown dress, and in a less degree, for the face of the lady and the colour of the minor elements. The modelling of the body of the sitter deserved more care. An improvement in this respect would add much to the grace of the attitude as well as to its expressiveness. *Odin, the Northern God of War* (566), is a full-length, full-faced single figure of an old man clad in furs and heavily armed. With a striking air of persistence in pursuit of a purpose, he traverses a snowy landscape, and is followed by wolves; a raven whispers in his ear, and he listens with an expression which needs no praise of ours. The painting here is excellent; the picture is solid in handling, rich and apt in colouring. The result of Mr. Prinsep's studies seems to us to have suffered through defects of judgment on his part: thus he has made the head of his war-god appear bigger than it really is because of the bulky mass of coverings which is disposed about it; hence the legs seem too small, and detract from the expressiveness of the attitude, and, consequently, from the dignity of the design. The frame is so close to the head that, as Odin bends in the act of walking swiftly, he might seem to be stoop-

ing, in order to pass a low door-way. *The Gossips* (1030), by this artist, we shall notice by and by.

Mr. J. A. Goldingham has a name which is new to us: his *Italian Women at a Well* (76) shows studies which, although now tentative in their nature, may, if persisted in and not too rashly developed, bear worthy fruit. Two young women stand at a well; one adjusts on the head of her fellow a large copper vessel. The posing of these figures is rather conventional; their attitudes, although naïve, from timidity rather than weakness in design, are somewhat stiff; yet there is grace in the work, much feeling for the character of drapery, and a sense of colour, which may ripen.—Mr. Yeames will not add to his reputation by the picture of *Dr. Harvey and the Children of Charles the First* (81). The story is that the discoverer of the circulation of the blood had nothing better to do in the middle of his days than take charge of those promising lads who became afterwards known as Charles the Second and James the Second. The tutor and his pupils accompanied the royal army, and were present at the battle of Edgehill. He placed himself and them at a distance from the combat, securely, as it appeared, and then pursued his studies. The fight grew beyond its desired limits, the Royalists were driven back towards the hiding-place of all their hopes; still the tutor pursued his studies. Here, then, we have the boys looking over a bank at the battle, the master ensconced below, and busily reading. Though not without certain technical merits, some of them having considerable value,—as in the colour of the children's figures, which is capital, and the designing of those figures, which is expressive enough to tell the story well,—this work is badly composed, and, practically speaking, consists of two pictures—that containing Harvey, and that of the boys; between these is a space, as artists say, "to let." The colour, in general, is rather heavy, if not crude and opaque. Harvey is commonplace. Mr. Yeames promised, whatever he might become, never to be commonplace.—Mr. F. S. Cary's *Lely painting the Protector's portrait* (83) is not a good picture so much as a cleverly-painted one, with abundance of faults in execution and taste.—In *School Dismissing* (87), by Sir G. Harvey, we have an entirely mannered production, rich in all the technical tricks and conventions of what is ambitiously styled "the Scottish School." This "school" is composed of a small class of exhibitors in public galleries, whose works illustrate the vices of modern painting at their worst: not the current French school, with its slavery to *chique*, redeemed as that is by almost overpowering splendour and power, is so hopeless in Art as this school, which has been, as it is said, influenced by the local celebrity of Sir George Harvey to follow, not the labour-loving, Art-honouring studies of Wilkie at their best, but the practice of his declining years. The scene of the picture is an interior of a school,—the subject the dispersing of the pupils. The wonder is, what painters of this order expect to gain by the conventions they have adopted in place of referring to nature—unless, indeed, it be true that they wish to save labour for themselves.—*Colder than the Snow* (99), by Mr. G. H. Boughton, represents the hopeless seeking of a lady's love by a youth. The scene is the exterior of a castle, in snowy weather: the figures traverse a drawbridge, on their way to prayers; the lady and her father are attended by the lover: a page follows, bearing books on a cushion. This picture is pleasantly painted, though rather slight; the frigid expression of the lady's face and the urgent look of the suitor are carefully and ably given.—*At the Fountain of St. Anne, Brittany* (100), by Mr. Macnab, shows a sick girl kneeling before a holy well, and receiving from a friend a vessel filled with its healing waters. This work has excellencies of colour and tone which are rare in pictures of this kind, so that, on the whole, it is a praiseworthy example.—*On the Track* (109) is Mr. H. B. Roberts's best production: some troopers, led by their officer, are following human footmarks in snow; the party issues from a

wood to an open space. The figures are suited to the subject; their actions and expressions, although trite, are well conceived and represented, with that dexterity of handling without which such works are worthless. The landscape is capitally given.—Among the most effective of pictures here is Mr. D. W. Wynfield's *Death of Buckingham* (*George Villiers, First Duke*) (114). Its title is not strictly correct, for the corpse of the statesman lies on a table, where, according to history, it remained after Felton had stabbed his victim. The table stands in a dark place at the foot of a flight of stairs, so that the effect is gloomy; while an open door shows sunlight without. On a landing of the stairs two female relatives of the duke appear in violent agitation; the one restrains the other in her purpose of approaching the dead. These figures, not less than that of Buckingham, are well designed, and the story is perfectly told. The contrast between the dead and living persons is vigorously sustained. The effect is given with considerable power: to us it appears that the picture suffers from an excess of brown colouring; lacking greys, it misses delicacy and brilliancy, qualities which are by no means inseparable from that gloom which is well chosen for the theme.—*A Wedding Breakfast* (121), by Mr. F. D. Hardy, is not equal to, though more ambitious than, many of his former works. An old gentleman is addressing his friends on an occasion which is suggested by the title. This is a picture the merits of which are common; its execution is rather flimsy.—Of the same class, but rather more lively in character than the last, is Mr. G. B. O'Neill's *Children's Party* (126), a work which, were the painter a very young man, might be called promising in a popular way.—Again, of the same class is Mr. J. C. Horsley's *Truant in Hiding* (133), which is more flimsy than either of the above two, and is without the liveliness of Mr. O'Neill's work, and equally without that dexterity in handling which does much for both of them. If Mr. Horsley were not an Academician we should question the wisdom of hanging such a work as this "on the line." Would it not have been better for the Academician's reputation to have given it a less conspicuous position?

No picture in the gallery is likely to attract so much attention as M. Gérôme's celebrated *Cleopatra apportée à César dans un Tapis* (144). According to the well-known story, Cleopatra, in order to escape the watchfulness of her enemies, is said to have caused Apollodorus to wrap her in a carpet, or, more probably, a piece of tapestry, and, thus concealed, to bear her to the room where Caesar sat. The scene chosen for this studied picture is Caesar's council-chamber, a large and lofty vaulted room, where he sat with his secretaries: Apollodorus has just set down his burden, the tall, dark-haired, serpent-like woman, and, stooping at her knees, removes the tapestry, which, while it reveals the queen, almost naked and gorgeously decorated, has fallen in heavy masses at her feet. Upright she stands, with one hand on the shoulder of the man, leaning her head sideways, and bending the dark fire of her eyes on the Dictator, who does not appear so much startled as one would expect: he raises his face from the paper on which he was engaged, and lifts his hands with moderate surprise, or in the act of commanding his secretaries. M. Gérôme has expended the resources of his art on the figure of Cleopatra, and succeeded in producing that which thoroughly characterizes himself in design; the subtle passion, and that ineffable look of craft, concentrated in luxury, which she exhibits, are elements of a masterpiece, surpassing in exquisiteness even the figure of Phryne, in his equally famous picture. Her hair is black as night, bound with a gold fillet, and jewelled with the sacred *ureus* of Egypt; she is naked to the hips, except where a carcanet of green—blue, turquoise and black ornaments, in the Nilotic mode, and like a gorget for breadth—falls about her throat; a broad belt of gold, with straps passing below her breasts, binds her waist; from her hips a gold-embroidered white tissue, divided to show the lower limbs entire, falls to her feet, without pretending to be a covering. Keen criticism might allege defects in the drawing

of this figure,—condemn that of Apollodorus as quite unsuitable, and a crude sacrifice to the advantage of obtaining a violent contrast for the queen. Critics might declare the figure of Cæsar not happy, and those of the secretaries in every way unsatisfactory. Yet one needs but to look at the figure of Cleopatra to be assured how great is the merit of its execution,—how delicate and subtle was the feeling which dictated its design,—how much skill has been employed in modelling its forms. Moreover, it comprises beautiful colour with its decorations: these, with the pallid, yet fervid-looking flesh of the woman, the languor of the not exhausted sensuousness her contours display, are elements of Art of a very high kind. This picture is honourably placed; but a new work of importance, by the same artist, is ignominiously hung in the Lecture-Room, being *A Vendre* (1150), which we have already described, but may add that it appears eminently successful in its probable purpose, of replying to those—ourselves, it may be, among other critics—who objected to M. Gérôme's neglect of colour in painting. In some parts the drawing is undeniably questionable: the face is wrong, the legs defective; the feet might be improved; and more than one observer declares that the head is wrongly, if not impossibly, placed with regard to the poise of the figure and the neighbouring wall. The tests for noble work are severe; yet, admitting all these charges, how much of the highest quality remains in this superb picture!

Ruin (125), by Mr. C. Green, shows the wreck of a gambler's household, and has many trite features of design, with little tragic insight, yet, shallow as it is, it is rather agreeably, because cleverly, painted.—*Louis XVII. and the Sparrows of the Temple* (134) is Mr. Goldie's best picture: it tells its story with completeness, taste, and pathos. The scene is on the roof of the Temple, in open day, as when the prisoner and his conductor were allowed to take the air there; a tall, slated tourelle rises in the background against the sky; the boy looks at the free birds which have alighted to drink. The painting is fairly good, but might be more complete.—Mr. F. R. Pickersgill's *Queen Elizabeth's Commissioners accusing Mary Stuart of having participated in the Murder of her Husband* (136) is weak and stagey: it exhibits most of the tricks of a vicious and pretentious style of art.—Along with it may be classed Mr. Horsley's *Mary Queen of Scots in Captivity* (193); these works, added to Mr. Pott's picture, which we reviewed last week, prove that Queen Mary's worst enemies are the painters: her career has been a field for airing æsthetic incapacity and crudity; its incidents, like many beautiful landscapes, are hackneyed to an intolerable degree, thanks to those who seek that which is picturesque in itself, because, themselves unable to impart art, they cannot make pictures in any other way.

One of the blunders in picture-hanging which particularly distinguish this Exhibition was the placing Mr. Webster's heavy but honest and well-meaning *Volunteers at Artillery Practice* (138) in juxtaposition to M. E. Frère's *Morning Gossip at Écouen* (137); another illustration of thoughtless neglect of the feelings of others appears in the hanging of Mr. J. MacWhirter's unlucky landscape, *Into the Depths of the Forest* (15), immediately over Mr. Millais's *Chill October* (14). It is impossible not to suspect the hangers of an intended satire when they hang just opposite Mr. P. Graham's *Rainy Day* (348) Mr. MacWhirter's other production, No. 404, a donkey standing to be rained on and contemplating the sea. One may acquit the officers of the Academy of all but thoughtlessness in placing their own Associate's, Mr. F. Walker's, noble and almost awful *At the Bar* (1168) in an inferior position: it is pendent to M. Gérôme's *A Vendre* (1150), ranges with M. Hébert's *Morning and Evening of Life* (1157), M. Alma Tadema's *Chamberlain of Sesostris* (1101), and the President's portrait of Mrs. White, of *Ardevorrock* (1110), the last being doubtless a work of great importance, and intensely interesting to the public at large. Having thus forgotten the claims of their President

to a place of honour in Gallery III., it is not unfair to suppose that the hangers were simply oblivious of the facts, that M. Gérôme is one of the most famous artists in Europe—in truth, with hardly a competitor for the artistic crown—and, moreover, an Honorary Foreign Academician of their own body; that M. Alma Tadema has claims to a better place than a by-room; that to Mr. F. Walker, as a lately-elected Associate, was due the courtesy which new comers, if not men of genius, used to meet with in the Royal Academy; that it was almost fratricide to place Mr. V. Cole's painty and laboured landscape, *Autumn Gold* (52)—a study in yellow ochre—face to face with the pure silver of Mr. Millais's 'Chill October.' Mr. MacWhirter, being doubly injured, may not unreasonably resent the humour and the thoughtlessness which have severally made him a victim. We are not among the admirers of this artist,—yet even he has his imitators, who, at second hand, reflect Mr. P. Graham. We feel that his case is peculiarly hard. To write seriously, whatever may be the feelings of the doubly-assailed landscape-painter, the hanging of Mr. Webster's 'Volunteers,' &c. was needlessly cruel. Mr. Webster has done his part honourably and well in the Academy, sending his best and doing his best. His work is, accordingly, excellent in its way; but to hang it next to M. Frère's illustration of art in the same category was the unkindest act of this Exhibition. The latter picture represents water-bearers, a boy and girl, loitering in a snow-covered street in dingy weather; having set down their vessels, they chat and shiver. The action of the girl is capitally given, as she tucks her hands against her sides and huddles herself together, so to say; the boy is rather roughly painted. The same artist has *Reading Lesson* (44), *Coming from Market* (318), and *In My Studio* (320),—pictures of varying degrees of importance, all remarkable for quiet and simple treatment of child-character, wealthy in qualities which our painters of *genre* rarely exhibit, i.e. breadth and richness, not brilliancy, of colour, breadth and softness of effect, and, above all, feeling for chiaroscuro; whereas most of our pictures are hard, their parts isolated, ill-balanced, their colour opaque, ill-managed as the pigments permit. The presence of pictures by M. E. Frère cannot but be beneficial to our painters, if they will condescend to study those plain but essential principles of art which he illustrates so obviously and simply. The English painters of *genre* see character at least as wisely, feel humour as freely, and are as keenly alive to pathos as our visitors; yet in the expression of so much insight by pictorial means, in charming the eye, and exercising art on their subjects, they, generally speaking, are nowhere. Our countrymen do not always lack courage in dealing with *genre*, and the laying on of pigments; on the contrary, some of them dare tremendously: for example, see another A.R.A.'s production, the work of Mr. W. Q. Orchardson, whom we, among others, once hailed as a man of promise; this is *A Hundred Years Ago* (196). It shows what happens when notions of *chique* get into the head of an Englishman, or rather a Scotchman; for, be it observed that the difference of national character is impressively illustrated in art as in other things. An English-born painter would not have dared so much as Mr. Orchardson has done: he might have been stupid, and thrown away his chances as recklessly as our A.R.A., but had the fury of *chique* seized both alike, no Englishman would have been capable of anything so startling as this lady, of dreadfully untidy habits, and in a distressingly advanced stage of consumption, looking at a wonderfully ill-drawn and foreshortened portrait of an old man, probably one of her ancestors, which hangs with other pictures on the wall of a frightfully dilapidated, apparently rat-haunted chamber, which, besides the lady, her gloves, and hat, contains nothing of furniture beyond two chairs, a settle, and a table. Mr. Orchardson has wasted powers in design which might have been applied to healthier and pleasanter purposes. We cannot make out the meaning of the picture, and its relationship to its title. Why

should a woman in a "sprigged muslin skirt" of modern make, whose hat is a true "Leghorn," whose gloves, when new, might have been "Dent's," sit and gaze at a portrait, while her expression tells no tale of her feelings,—and why, being thus, should she be painted,—and what has "a hundred years ago" to do with her or the portrait, when thrice as much of time must have elapsed between the existence of Mr. Orchardson's stern warrior of the portrait and his dolorous lady of the dreadful fate? The very portrait has its puzzles. Did time,—it could not be Mr. Orchardson's lack of self-respect or disrespect for his admirers,—in enlarging one side of the face, also distort the features of the other? The effect is very odd, and not so easily accounted for as the fact that time has evidently pulled the frame out of the square. The figure of the woman is the culminating mystery of this picture. Notwithstanding that the floor and walls have secrets of their own, in her form is something which fascinates curiosity and rivets attention. The "sprigged muslin" is painted brilliantly—in truth admirably, but its folds reveal much of her misfortunes; for positively it seems to us that she has no more legs than a soft doll, i.e., no legs, hips, knees, and feet. These are deficiencies which render her slovenly appearance still more intolerable, if not more unintelligible, than ever. With only half a person to attend to, why did she not keep her hair in decent order? The phthisical fires which burn in red spots on white cheeks tell tales of debility which her hollow temples and sunken eyes confirm, yet she might surely have mustered strength enough to brush her jacket. The dullness of a Royal Academician may be—nay, has been times out of number, it must be confessed,—endured; brilliancy is not always at home in Burlington House: the Council itself nods, and the faithful have been compelled to wink at many a bold attempt on fortune. Mr. Orchardson, however, is not a dull artist, but an exceedingly clever one,—it may be, a little too much so; yet we, who have seen many a venture on public taste, are compelled to admit that, in producing 'A Hundred Years Ago,' Mr. Orchardson has gone further than we believed possible.

THE SOCIETY OF PAINTERS IN WATER COLOURS.
(Third Notice.)

MR. C. HAAG'S *Danger in the Desert* (No. 104) is operatic in treating the very trite incident of an Arab who prepares to defend himself against advancing robbers. The latter gallop towards the group in front; this comprises the Arab and a woman, who, with her child, he has placed, for shelter against stray bullets, behind their kneeling camel. The work is stagey and meretricious; yet in the face of the woman an expression of terror is powerfully given in an exaggerated way. Mr. Haag's art is essentially vicious and unreal; it recalls the sentimentality of 'The Keepsake' and the tribe of drawing-room books.—*A Midsummer Night* (118), by Mr. E. K. Johnson, is a not wholly unsuccessful attempt to render twilight in a garden, under trees, with a richly-hued and dim sky. Of this, the poppies and lilies are the most fortunate elements; these are eminently beautiful and solid—a rare merit in such a case. They are far better than the men and women, whose faces are commonplace, not to say vulgar. This is one of the most fortunate of the many attempts made here of late years to represent, with extreme fidelity and pictorial power, unfrequently painted effects of light and gloom.—*Jedburgh Abbey* (122), by Mr. W. W. Deane,—the ruins seen over trees and on the banks of the rocky river in sunlight,—is superbly and broadly painted. The rocks of the bed of the stream, the water about them, the aspect of summer in the sky and on the foliage are admirable for richness and fidelity. Two other works, by the same, will attract the student.

One of the most striking examples here is Mr. G. J. Pinwell's *Away from Town* (130),—girls reclining on the sward, with a matron and her little daughter standing by. The whole appears in an effect of light which is unknown to us in nature,—no new difficulty, as we admit, in con-

templating the works of Mr. Pinwell, and, so far as our applause goes, an unfortunate one. Apart from this, it is easy to enjoy the painter's fine sense of colour, abstracted from nature as we see it. The modelling of the figures, except the flesh and the landscape, is not a little uncertain; but still the fineness of this remarkable picture is undeniable.—Mr. Whittaker's *Snowdonian Range* (135) is very excellent,—painted in a broad, soft manner, otherwise recalling, without plagiarism, David Cox.—*The Timber Waggon* (158) and *The Village* (164), by Mr. J. W. North, are daring examples of colour, rendered with a bold sense of the scope and richness of nature under diverse aspects; they require not so much reducing in force as completeness in producing refinement and harmony. More care and studies deliberately extended would not fail to make fine pictures of these, at present, powerful, but sadly crude works. Parts of both these examples are not surpassed in the Gallery in brilliancy and delicacy, yet the larger spaces are but crudely coloured and almost transparent; notice the unfortunate slightness of the sky in the first-named work.—*Gen. Craig, East End of Cader Idris* (159), by Mr. D. Cox, jun., is a grandly-treated view of a grand subject, and is modelled with extreme freedom.

Mr. S. Palmer sends two noble and pathetic landscape idylls, formed of materials such as he has used scores of times, but always so wisely and grandly that none can say they are mannered in treatment: these are, *The Fall of Empire* (161)—the Colosseum in ruins, and under the glare of an orange sunset, with the moon at full, and rising behind: the rest of the picture comprises ruined buildings, trees, a lurid and cloud-laden sky, with splendid hues of light and deep purple shadows over all. The second picture (No. 205) represents, in Mr. Palmer's poetical way, twilight on an ancient manor, and gigantic trees, with an expansive landscape; a work of which, in its grandeur, one could never tire.—Mr. Lamont is more happy than of late in *In Tune* (162), a pair of lovers seated on one chair, she with a violin at her chin, he guiding her fingers to play on the instrument: the expressions are bright and apt; the colour, with some exceptions, is capital. We do not see why the artist should have chosen to paint so much ugly furniture as this work contains. *A Reverie* (180), by the same—a lady musing as she stands with her foot on the fender and before a fire—is, at first sight, a highly agreeable picture, but our pleasure in it is soon marred by examination: then its defects become painfully apparent; we cannot see that the painter can care for his art, who, having so much ability as has fallen to Mr. Lamont's share, leaves draperies thus unfairly treated and ill modelled: notice the sleeves of the dress, which only pretend to be modelled; likewise is the skirt of the dress. The face, if thoroughly painted, might have been admirable as well as beautiful,—it is neither one nor the other now; the raised foot is badly drawn.

Mr. Holman Hunt's two powerfully-coloured sketches are not so much elaborated as former works of his which have appeared here. *The Interior of the Mosque Ar Sakara, or Mosque of Omar* (204), is a brilliant example of power in treating local colour, nearly as strong as if painted in oil; the treatment of light and shade is, for a sketch, exemplary and intensely rich in tone. *The Pathless Waters* (256), a rapidly-made sketch of the sea and moonlight as apparent from the deck of a steamer, is, like the last, remarkable for luminosity and richness of colour; though not so nearly complete, it is preferable to the former in respect to solidity. The moon and clouds about her face are very fine.—Mr. R. W. Macbeth sends *Gipsies* (223)—a scene in a sunny orchard: a man rests against a tree, and plays, to the delight of two women, on a violin. The expressions are admirable; the painting, if a little heavy, is solid in all qualities.—Mr. A. Goodwin has several pictures, of which we commend *Night* (260) to the reader as the best. Others are by no means so fortunate.

Fine-Art Cassip.

A DINNER, in aid of the Artists' Orphan Fund, a branch, or rather extension of the Artists' General Benevolent Institution, took place on Saturday evening last, at Freemasons' Hall, under the presidency of the Prince of Wales, who stated the objects of the new institution in a very simple and perspicuous manner. These objects are so excellent that although we have already briefly stated them, it will be right to condense His Royal Highness's speech, in hopes of securing benefactions to the Fund. He stated that, although a man may have been a successful artist, although his genius may have been recognized in other countries than his own, and although he may have accumulated money during long, laborious years, yet, being laid on a bed of sickness, that money may have dwindled away, and his children be left entirely destitute. This Fund, then, is destined for the support of the orphans of such artists and their education. No particular school is to be set apart for their education,—their guardians will be allowed to select schools for them,—and no restriction will be placed on them with regard to religion. The first idea of the Fund came from a gentleman, who offered to place a certain number of candidates in two schools he had established. This gentleman has since given 900*l.* to the charity. Sir W. Tite has given 1,000*l.* The Prince concluded by stating that 7,000*l.* of the 10,000*l.* required had been already collected. After the dinner it was announced that the Prince of Wales had given 105*l.*; Mr. Street, 311*l.*; Mr. Brooks, 100*l.*; Mr. Agnew, of Manchester, 908*l.*; Messrs. Schwann, 645*l.* 5*s.*; Mr. Calderon, 105*l.*; Mr. G. Hall, 392*l.*; and 881*l.* 15*s.* by Mr. A. Lewis, besides sums we have before quoted. The aggregate amount was 12,308*l.*

THE Institute of British Architects has issued a programme of proceedings at the General Conference of Architects, 1871. The opening meeting will take place at 2 o'clock p.m., on Monday the 22nd instant, in the rooms of the Institute, Conduit Street, Regent Street, and be followed by other meetings on the 23rd and 25th of this month. The proceedings will terminate with a public dinner, to which non-professional guests may be invited. Each Architectural Society in the United Kingdom is invited to send a delegate. During the Conference an exhibition will be held of architectural designs of a practical and geometrical character. On the first occasion, Mr. Penrose will read a paper 'On the Decoration of St. Paul's.' On those which follow, 'Professional Practice and Education,' 'Archæology and Art,' and 'Construction and Science' will be subjects in vogue. The dinner will take place at the Freemasons' Tavern, at 6.30 p.m., on the 25th instant.

At Antwerp the Annual Exhibition of the Academy, held in the large Hall of the Museum in the Rue de Venus, contains, amongst other works, the 'Réverie,' by M. Joors; the 'Adoration des Mages,' by M. Carpentier; and some landscapes by MM. Van Hoorde, Pullinckx, and Vola. M. de Pret sends a picture of animals; and paintings of genre by MM. Redig, De Bergh, and others, are particularly noticeable. In the sculpture department there is a group of statuary entitled 'La Guerre,' by M. Lambeaux.

A CONTEMPORARY declares that Mr. Ayrton has been seen looking up, with a dissatisfied air, at the equestrian statue of the Duke of Wellington which dominates Hyde Park Corner, and indulges a hope that this may be preliminary to the removal of that most unfortunately placed but, in many respects, excellent work of sculpture. If the present First Commissioner of Public Works wishes to signalize his term of office by an act which will earn the gratitude of artists, he should cause this figure to be placed where it can be seen without, as now, rendering all its surroundings ridiculous. Such a transportation would not cost much, and would be a service to Art.

MR. J. H. POLLEN, of the South Kensington Museum, has nearly completed a Catalogue of Furniture and Wood-Work in that institution,

with notices of special objects in the Royal and other Collections. This work will shortly be published. The author has collected an immense mass of interesting matter on the wood-work contrivances of pageants and entertainments. This matter will, we trust, be added to the Catalogue, as it illustrates a very curious side of the science of joinery from antique days to those of Elizabeth, so as to form a tolerably complete exposition of a craft which, while closely allied to art, has been very successfully exercised in England.

It has been decided in the Consistorial Court at Exeter that a Crucifixion, with figures of the Virgin and St. John at its sides, in the mediæval mode, shall be removed from the reredos of Lynton Church, Devonshire, where they were lately placed. It was declared that the reredos was not authorized by the faculty, and that the figures are illegal as images. A plain cross is legal, a crucifix not so. Notice of an appeal on these important points has been given.

In the interests of the public, not less than those of the International Exhibition, we urgently call the attention of the managers of the latter to the annoyance under which students of the English pictures suffer, thanks to the clattering of a certain piece of "machinery in motion." It is placed on the lower floor of the building, very near to the staircase of the picture-gallery, and makes itself distressingly audible in a large portion of the English section. Such an abominable and utterly incongruous uproar does this nuisance create that it is hard to hear one's self speak in its neighbourhood, and it is harder to compel one's attention to objects of art upstairs.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the following drawings and pictures, the property of the late Mr. T. Agnew, of Manchester, and other owners. Ten drawings by John Varley, the prices of which ranged from 3 guineas to 4*l.* each;—Creswick, A Classical Composition, 17*l.* (Lukis);—W. Hunt, An Interior, 27*l.* (Vokins); Black Grapes and Plums, 43*l.* (Bale); Peaches, Muscats, and Strawberries, 43*l.* (Kirkew);—Maclise, The Disenchantment of Bottom, 9*gs.* (Mendoza);—Mr. Millais, The Escape, the study in chalk for the picture, 6*gs.* (Ward);—An album, containing 93 drawings by Early-English water-colour painters, including Alexander, D. Cox, Crisall, Eridge, Owen, Prout, Varley, &c., 96*l.* (Grindlay);—G. Barrett, Lago Maggiore, 27*l.* (Palmer);—Mr. F. Powell, Loch Carron, 27*l.* (H. Silver);—Mr. E. W. Cooke, Cliffs in the Isle of Wight, 23*l.* (Palmer);—W. Wyld, Venice, 27*l.* (Permain);—Mr. G. A. Fripp, On the Thames, 35*l.* (Tooth);—D. Cox, Llangollen, 54*l.* (Fuller);—S. Prout, Gothic Buildings in a Norman Town, 32*l.* (White); A Gothic Church, interior, 48*l.* (Tooth); Old Buildings on the Moselle, 53*l.* (White);—G. Cattermole, The Armoury, 24*l.* (Vokins);—Mr. T. S. Cooper, Sheep in a Winter Landscape, 36*l.* (Mendoza);—Mr. E. Lundgren, Mendicants at a Church Porch, Seville, 48*l.* (Tooth);—Mr. Linnell, Harvest, 111*l.* (Mendoza). Pictures: Mr. W. Gale, Gethsemane, 51*l.* (Tooth);—Mr. J. M. Carrick, Cannes, 57*l.* (Ward);—J. B. Pyne, Lago Maggiore, 106*l.* (Pocock); Windermere, 127*l.* (James); Lago Maggiore, with the Borommean Islands, 122*l.* (Mendoza);—Egg, Council of War in the Crimea, with Portraits of Lord Raglan, Marshal Pelissier, and Omar Pasha, 96*l.* (Sir W. Codrington);—Maclise, The Disenchantment of Bottom, and the Reconciliation of Oberon with Titania, 162*l.* (Ward); The Bohemian Gypsies, 1837, 420*l.* (Muirhead);—Gainsborough, Innocence, 315*l.* (Trant); Portrait of George the Third, presented by the King to Sir Herbert Taylor, 44*l.* (Cox); Portrait of H. Grattan, 9*l.* 19*s.* 6*d.* (H. Sharp);—Mr. P. H. Calderon, John Hampden, June 27, 1643, 252*l.* (James);—Mr. W. Linnell, Moorland Shepherds, 189*l.* (Bourne);—Sir E. Landseer, A Favourite Shooting Pony, signed, and dated 1825, painted for the late Duke of Gordon, 157*l.* (Agnew); A Favourite Hack, signed, and dated 1825, painted for the same, 157*l.* (same); Scene in the Highlands, with portraits of the Duchess of Bedford, Duke of Gordon, and Lord A.

Russell, painted for the same, R.A. 1828, 1,333l. (Ward).—Delacroix, Ophelia, 420l. (Maclean).—M. Gérôme, An Italian Pifferaro, 127l. (Agnew); A Peasant Woman of the Campagna, 127l. (Agnew).—M. E. Frère, La Petite Laitière, 73l. (same).—Mr. G. Smith, Light and Darkness, 253l. (Tooth).—Sir J. Reynolds, Portrait of Admiral Lord Anson, engraved, 190l. (Graves).—Mr. Frith, A Scene from Sterne's 'Sentimental Journey,' 562l. (Ward).—Turner, The Rape of Europa, 309l. (Cassel); The Falls of the Clyde, 357l. (Campbell).—Mr. G. D. Leslie, The Empty Sleeve, 222l. (Mendoza).—Mr. E. W. Cooke, The Zuyder Zee, Fishing-Boats returning to Port, 92l. (Permain).—Mr. J. Gilbert, The Battle of Naseby, 126l. (Agnew).—Mr. W. T. C. Dobson, 'In Memoriam,' 162l. (Bourne); Christ in the Temple, disputing with the Doctors, 262l. (same).—Etty, A Study, 50l. (Permain).—Mr. W. Gale, 'Sick and in Prison,' 50l. (same).—J. Phillip, The Gentle Student, 199l. (Vokins).—Mr. A. Rankley, The Last Sermon, 31l. (Bartlett).—Mr. J. R. Herbert, A Coast Scene, a Fisherman, Woman and Child, 31l. (Tooth).—W. Müller, A Snow Scene, 73l. (Mendoza).

MUSIC

ROYAL ALBERT HALL.—SACRED HARMONIC SOCIETY.—Conductor, Sir MICHAEL COSTA.—On WEDNESDAY EVENING NEXT, May 17, at the Royal Albert Hall, Kensington, will be repeated Haydn's CREATION. Principal Vocalists: Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Lewis Thomas. Tickets, 2s., 5s., 7s., and 10s. 6d. each; at 6, Exeter Hall, the Royal Albert Hall, and Principal Musicallists.

MUSICAL UNION.—Jaell, Sivori, Lasserre, Bernhardt, and Wafelghem.—TUESDAY, May 16, Quarter-past Three.—Quartet in D, No. 4, Beethoven; Trio, E flat, Schubert; Quartet in C, No. 57, Haydn; Solos, Violin and Piano, Sivori, Jaell; Kimberger Waltz, A flat, Chopin. Visitors can pay at the door. Regent Street entrance, or procure Tickets, 10s. 6d. each, of Lamborn Cook and Olivier, Bond Street, and Austin, St. James's Hall.—The Fourth Matinée, to avoid White-antidote, is fixed for May 23. Last time of Jaell.

Director, J. ELLA.

FRANCESCO BERGER'S and Madame BERGER-LASCELLES' EVENING CONCERT.—May 15.—Hanover Square Rooms.—Cornali, Katherine Foynt, and Berger-Lascelles; Nordholm, Waldeck, and Harley Vining; Sivori, Liferi, Lazarus, Francesco Berger, and Botzelli; Li Calzi, Emanuel, and Randegger.—Tickets at their residence, 3, York Street, Portman Square, W.

Mr. WALTER MACFARREN'S SECOND MATINÉE.—Hanover Square Rooms.—May 20.—MM. Straus, Dabert, Burnett, Stephen Kemp, and Walter Macfarren; Misses Rebecca Jewitt and Marion Severn.—Tickets, 10s. 6d. and 3s. 6d.; at the Rooms and 3, Osmaburgh Terrace.

HER MAJESTY'S OPERA.

SATURDAY, the 6th of May, was a red-letter evening for the lyric drama at Drury Lane Theatre. It was rendered memorable by the finest execution of Beethoven's only, but immortal, opera, 'Fidelio,' ever heard in this or any other country. And yet it was not the absolute perfection of the cast—individual characters have been sustained by more illustrious artists,—but it was the excellence of the ensemble which constituted the exceptional beauty of this unrivalled interpretation. It must be borne in mind that the essential element of the 'Fidelio' Leonora is, that both in idea and form it is symphonic. It may indeed be fairly called 'The Opera-Symphony,' for it is as much within that category as the Choral Symphony. From the first bar to the last one, it is the orchestra which speaks, or rather sings, for the voices are but secondary to the instruments; it is these which declaim—which tell the tale illustrating the wife's devotion, the husband's sufferings, the remorselessness of the villain who persecutes Florestan even unto death. Each character is symbolized by a master's hand, in orchestral traits of identity. The wail of the oboe, as the doomed prisoner laments his sad and sinking state, is not more significant of the husband's woe than are those wonderful chords in the undercurrent of Don Pizarro's expression of his fell intent in the Prison scene. Even the subordinate parts are instrumentally identified—the rough Rocco, the gaoler, the simple-minded Jacquino, and the coquettish Marcellina, have their appropriate figures in the score, to accompany their vocal aspirations. To achieve this aim of personality in notation, the composer has not hesitated to tax the physical powers of the singers beyond all ordinary trials of the human voice. Whether it be Leonora or Rocco, Florestan or Don Pizarro, the calls upon the compass and execution are most exacting. It requires no ordi-

nary artists to sing the music with accuracy; they must be well-trained vocalists, for their routine scale will avail them but little. The orchestral working is unceasing; every bar has its meaning; and the voice must be distinctly heard in phrases predominating over this restless continuity in the instrumentation. It is rarely, therefore, that a perfect cast can be secured. In Germany, the constant repetition of the work insures a traditional execution; but its tendency is to be metronomical and mechanical, in place of being impulsive and fiery. Saturday's rendering was more than a revival—it was a resuscitation; for 'Fidelio' had been so slovenly done of late years, the principals taking all kinds of liberties with the text, that it seemed on Saturday last as if the opera had been given for the first time. It is more trying and difficult to mount an opera, however hackneyed, which has been wrongly executed, than to produce an entire novelty. To get singers out of bad habits, to make players observe new gradations of tone, is no easy work. The conductor had his reward, and an unusual amount of enthusiasm was displayed throughout the opera. As for the two overtures, the one in E major (No. 4 of the set), played prior to the first act, and the other in C (No. 3), executed before the Dungeon act, the playing was something unprecedented. No encore was accepted for the first work, despite the earnestness of the applause, but for the second overture the re-demand was overwhelming; it was the exhibition of a *fuore* which amateurs compared to that exhibited at the San Carlo at Naples when a Malibran was singing, or at the Scala when a Pasta was performing. The criticism to be applied to the execution of the two overtures must be extended to the accompaniments throughout. String, wood, and brass all seemed to vie with each other in richness of tone and in precision and accuracy in the attacks. The conventional phrase of the band being as one instrument was indeed a reality. Such vivid colouring, such light and shade, such gradations of sound, and above all such delicate *pianissimos*, have not been surpassed even in the most glorious days of the Paris Conservatoire and of the Leipzig Gewandhaus Concerts. No wonder that the Germans and French, as well as Italians and English, exhibited such manifest signs of satisfaction. The chorists were not so well disciplined as the instrumentalists: in truthfulness of intonation they were not always perfect, but on the whole they acquitted themselves well, especially in the two *finales*, the unsteadiness being chiefly to be remarked in the chorus of Prisoners at starting, wherein the tenors are severely tested by Beethoven. The canon quartet went capitally, and was *encored*. Of the Leonoras of note that of Mdle. Tietjens will always stand high. Her energy is extraordinary in the Prison scene, and the best notes of her splendid voice are called into play throughout the opera. The *Marcellina* of Madame Sinico and the *Jacquino* of Signor Rinaldini were both sung right well. The *Don Pizarro* of Signor Agnesi, who is familiar with the music, is also very effective; it is trying and ungrateful music,—for Beethoven, like Shakespeare, does not make his villains tender beings. The persecutor of Florestan is rough and rugged. In judicious contrast, how much more genial is the music assigned to Rocco,—a point overlooked in Signor Foli's impersonation, whose notions of time are not on a par with the quality of his tone. But, in spite of all drawbacks, the representation of Beethoven's marvellous opera of last Saturday must be designated as unparalleled for accuracy, vigour, and brilliancy.

Stage somnambulists are an undying race; they crop up on all occasions. Finality has been pronounced as each artiste of genius has walked across the ricketty bridge over the mill-stream; but still another Amina has sprung up. Grisi, in her early days, made no stand in 'La Sonnambula,' because she had as competitors Malibran, who took the town by storm by her extraordinary energy, and Madame Persiani, who charmed by her exquisite *fioritura*. An English singer, by force of earnest acting,—the late Miss Romer (Mrs. Almond)—interested audiences at

Drury Lane Theatre for a long period. The 'Sonnambula' of the Scandinavian songstress will be memorable as the Jenny Lind mania; it was frequently performed, and the four notes of the upper octave, G, A, B and C, so brilliantly sustained, rendered her Amina original in conception and perfect in execution. Madame Viardot, at the Royal Italian Opera, some years since, in the rondo finale, showed how far the human voice could go in *tours de force*. Miss Louisa Pyne (Mrs. Eodda) made her name also as Amina. Mdle. Murska has managed to startle her hearers by her vocal exercises in the music. Madame Adelina Patti's version astounded her auditory from the very first time she introduced her *staccato* flights, and infused such passion into the part of the sleep-walking peasant girl. When a new 'Sonnambula' was announced in Mdle. Marimon, old opera-goers shook their heads ominously; but the trial has turned out to be a triumph, as decided as that of any former representative. The French artiste has shown that she is a rival to any previous Amina, whether Spanish, Italian, English, Hungarian, or even Scandinavian; and the attributes of the new-comer are her own. Her vocalization is a new and original creation. In acting, she has been surpassed in energy by Malibran and Viardot; in finesse, by Madame Lind; in charm of voice, by Madame Albani, who played the part of Amina after she had adopted soprano music, instead of adhering, as she ought to have done, to her unrivalled contralto *répertoire*. Mdle. Marimon cannot claim distinction for personal beauty: although she is by no means the plainest Amina who has been seen, she is short, and inclined to *embonpoint*; but she can act with her eyes. Her histrionic gifts are not specially great; her French training is evident; and there is a redundancy of action, especially in the sleep-walking scenes, which requires abatement. The irresistible hold she has on her public arises mainly from the quality of her voice, from her powers of expression, and from her executive skill, which is really marvellous. In the finale of the second act, some of her vocal bursts of grief recall those of Malibran; whilst in the variations of the rondo 'Ah! non giunge,' her scales competed with those of the most expert violinist. The organ is rich, sound, and sympathetic, and pretty equal in *timbre* through her compass. Her intonation is remarkably true. In the recitatives she evidences that she has had the great tenor, M. Duprez, as her master; her musical accent and pronunciation of the Italian are excellent; her scale singing has never been excelled; her *cadenzas* were as novel as they were daring. Thus her Amina charmed by the expression of sentiment and sensibility in the *cantabile*, and astonished by the execution of the most intricate passages in the *bravura*. Her shake is clear, close and finished. Tuesday night, at her second appearance, the success of the previous Saturday was more than confirmed. The enthusiasm of the audience was exhibited in the form of what the Italians call *fuore*. It has been asserted that Bellini is worn out. Where are the signs of this decay when a new and original Amina appears? The Italian composer has done for the voice what Beethoven achieved for the orchestra, and the melodies of Bellini will never die so long as the charm of the human organ is appreciated. The *Elvino* of Signor Fancelli, so far as singing goes, is evidently liked, but he has much to learn as an actor; he does not play up to Mdle. Marimon in the second act; he is so cold and awkward, that it seems provoking Amina should be in despair for such a lover.

CONCERTS.

THE Italian Opera Concerts were commenced at the Crystal Palace on the 6th inst.: the singers were Mdle. Murska, Madame Trebelli-Bettini, Mdle. Fernandez, and Mdle. Léon Duval, Signori Fancelli, Moriani, Borella, and Mr. Bentham—all members of the Drury Lane company. Madame Norman-Neruda was the solo violinist. Herr Manns conducted the overtures to 'Masaniello' and the 'Gazza Ladra,' and Weber's 'Invitation à la Valse,' so cleverly scored by Berlioz.

Madame Szarvady was the solo pianiste at

the fourth Philharmonic Concert, directed by Mr. Cusins. This accomplished pianiste played Schumann's Concerto in A minor. Signor Bottesini displayed his skill on the contra-basso by executing a concertino of his own composition. Handel's "Concerto Grosso" in G minor, Beethoven's Symphony in E, No. 8, Mendelssohn's 'Ruy Blas' Overture, and Auber's Exhibition March, were the orchestral pieces. Mdlle. Regan and Herr Stockhausen were the vocalists, the latter distinguishing himself by his spirited singing of Buononcini's fine air from 'Griselda,' 'Per la Gloria.' The subscribers seemed to relish keenly Handel's work for stringed instruments, the last movement of which was re-demanded. It was introduced in 1868 at the Monday Popular Concerts, but on this occasion all the string artists were employed, and such strengthening of the parts gave solidity to what otherwise would be bald and antiquated.

Mr. Walter Macfarren's annual series of pianoforte *matinées* are looked forward to with interest, as, independently of a selection of chamber compositions from the great masters of old, some new works are sure to be introduced. The new Sonata (MS.) in A major, for pianoforte (Mr. Walter Macfarren) and violin (Mr. Henry Holmes), composed by Mr. G. A. Macfarren, executed for the first time on the 6th, is based on classic forms, and contains some striking subjects: the middle movement, *lento espressivo*, is specially melodious. It was well played. Mr. W. Macfarren's own contributions were two sketches, morning and evening songs,—a nocturne, 'Twilight,' and a *tarantella*, the latter very animated, besides an *andante* and *bolero*, for a pianoforte duet (Mr. S. Kemp and Mr. W. Macfarren). Two sacred songs, "Let the words of my mouth" and "I will praise thee, O Lord," by Mr. W. Macfarren, were sung by Miss Goode; Miss Dalmaine was the other vocalist. Mr. Burnett, viola, and Herr Daubert, violoncello, were the other instrumentalists. The fine playing by Mr. Henry Holmes of an *andante* and *allegretto* by Handel attracted the attention of the amateurs particularly.

Harp recitals are not very frequent, but are deserving of mention when they do come. Mr. Frederick Chatterton (brother of the late Mr. Balsir Chatterton) has been illustrating the capabilities of his instrument, with the co-operation of Mr. G. Forbes, pianist, and Madame Florence Lancia and Mr. D. L. Ryan, vocalists.

There was more boldness than discretion in the attempt of Mr. Barnby to introduce Beethoven's Mass in D and the Choral Symphony (No. 9) in one programme. The *Messa Solennis* is of itself quite enough to tire out the chorists, and when the time came for the choral portion of the symphony, the executants were *hors de combat*, and the audience had thinned to a great extent. The experiment of the 5th should not be repeated; the adherence to the composer's score only makes matters worse for the singers, so completely has he disregarded the compass of the voice. Madame Cora de Wilhorst, Madame Patey, Mr. Lloyd, and Herr Carl Stepan, had heavy duty, for the strain on their register, as well as that of the choir, is incessant.

Rossini's 'Stabat Mater' was performed at Mr. Henry Leslie's morning concert on the 8th, the solo singers being Mdlle. Tietjens, Madame Albani, Signori Nicolini and Agnesi. In the miscellaneous selection, Mdlle. Murska, Madame Trebelli-Bettini, Mr. Bentham, and Signor Foli sang. Mr. F. H. Cowen was the solo pianist.

The time seems to be approaching when there will be a full orchestra of lady players. It will be a novelty to see female cheeks inflated with blowing trumpets and trombones; and it will be also exhilarating to witness the women bowing the double basses whilst muscular hands beat the big drums. There is a lady conductor at Berlin. We have had lady flute players and violinists often, but the first real approach to the assertion of woman's rights to perform orchestral functions is the appearance of a lady violoncellist. Certainly if the future players of wood, brass, and percussion are as able as Mdlle. Hélène de Katow, who has appeared in St. George's

Hall at her benefit concert, Sir Michael Costa, who has one lady player in his Drury Lane band already (the harp), will be able to obtain recruits among the female aspirants for instrumental glory. A trio, executed by Mdlle. Ferrari de Campoleoni, Mdlle. Thérèse de Castellan, and Mdlle. Hélène de Katow, carried off the honours. The *bénéficiaire* had the vocal co-operation of Madame Viardot, who is heard too rarely, and Mdlle. D'Ingleseville, M. Jules Lefort, Signori Gordoni and Delle Sedie.

The full choral service performed in St. Paul's Cathedral last Wednesday, at the 217th anniversary festival of the Sons of the Clergy, under Mr. Winn's direction, was rendered remarkable by the introduction of a new service, in D major, by Mr. Henry Gadsby, whose compositions have attracted notice at the Crystal Palace: he is one of the rising young English musicians of the period. The singing of Mr. Kerr Gedge in the solo chorus, "Blessing, and honour, and glory," from Spohr's 'Last Judgment,' confirmed the favourable impression he had produced at Exeter Hall in oratorio. Another feature of this service was the fine playing, by Mr. George Cooper, deputy-organist of St. Paul's, of the St. Anne's fugue in E flat, by J. S. Bach, as a final voluntary.

Musical Gossip.

HAYDN'S 'Creation' will be repeated by the Sacred Harmonic Society at the Royal Albert Hall on the 17th, conducted by Sir Michael Costa.

MADAME ALBONI will sing in 'The Messiah' on the 22nd inst., in St. James's Hall, the other vocalists being Mdlle. Tietjens, Mr. Sims Reeves, and Signor Foli.

CIMAROSA'S 'Matrimonio Segreto' will be one of the earliest revivals at Her Majesty's Opera, the Geronimo being Signor Borella. The *début* of Mdlle. Ida Benza will take place in the 'Huguenots.' Mdlle. Marimon is to sustain the chief characters in the Patti-Nilsson *répertoire*. M. Capoul, the new tenor, and Signor Bignio, the new baritone basso, will make their *début* next month. Next Tuesday, Meyerbeer's 'Huguenots' will be given for the first time this season at Drury Lane, the new tenor, Signor Nicolini, singing the part of Raoul for the first time. The cast comprises Mesdames Tietjens, Murska, Bauermeister, and Trebelli-Bettini, Signori Nicolini, Rinaldini, Sinigaglia, Agnesi, Foli, Sparapani, Casaboni, Rocca, and Caravaglia.

MADAME ADELINA PATTI was announced to appear for the first time as Desdemona in Rossini's 'Otello' last night, the Moor by Signor Mongini, notice of which will be given in the next issue of the *Athenæum*. Madame Pauline Lucca, whose absence from a throat attack has caused the postponement of the revival of Meyerbeer's 'Africaine,' will return this evening (Saturday), to sing the part of Zerlina in Auber's 'Fra Diavolo.' Owing to a continued cold, Signor Mario could not appear in 'Faust' last Monday evening, in which Madame Miolan-Carvalho was to have sung the character of Margherita, the music of which was specially composed for her by M. Gounod, and who, with innumerable competitors, still remains the only ideal representative of Goethe's heroine.

THE annual performance of Handel's 'Messiah,' in aid of the Royal Society of Musicians, took place on the 12th inst. in St. James's Hall, conducted by Mr. Cusins. The chief singers were the Misses E. Wynne, S. Ferrari, M. Severn, Madame Patey, Mr. E. Lloyd (tenor), Mr. Lewis Thomas and Mr. Patey (basses).

IN Naples, at the Filarmónica Theatre, Offenbach's *opéra bouffe*, 'La Vie Parisienne,' has been very successful, and a translation of 'La Perichole' has been brought out at the Teatro Nuovo, under the title of 'Zagranella.' At the San Carlo Opera-House Verdi's 'Don Carlo' has been performed.

M. GERVAERT is the successor of the late M. Fétis as Director at the Royal Conservatoire de Musique, at Brussels.

THE new Hoftheater of Altenburg was opened

last month, and a performance of 'Der Freischütz' was given to inaugurate the theatre.

SIGNOR MARRAS gave a Vocal Recital, on the 2nd of March, in the Town Hall of Calcutta, at which the Viceroy and Lady Mayo were present, with the *élite* of Calcutta society. The programme included Beethoven's 'Adelaide,' which was *encored*, and favourite tenor songs from 'Don Pasquale,' 'Faust,' the 'Trovatore,' and 'La Zingara.'

DRAMA

LA COMÉDIE FRANÇAISE.

THE performance of 'Le Misanthrope,' by the Comédie Française, was not less noteworthy than that of 'Tartuffe.' To English audiences the latter piece comes recommended by familiarity and by dramatic action. 'Le Misanthrope,' on the other hand, if the most high and noble comedy Molière has produced, has little in it likely to appeal to a public that has always preferred incident to psychology. Its interest lies wholly in the development of the character of Alceste. Rousseau maintains that Molière renders his hero contemptible and ridiculous. Nothing can be much more erroneous. We are no more inclined to condemn the errors of Alceste than those of Uncle Toby. We regard them, on the contrary, with an amused smile, and hold the man the dearer for the proofs of human infirmity he exhibits. Alceste is, in fact, the most carefully finished character Molière has painted. The dramatist played the character himself, and he has expended upon it all his powers, including more tenderness than he has anywhere else displayed. In his last act of self-denial Alceste reaches absolute heroism. M. Bressant presented this character with great dignity and impressiveness, and delivered its scornful comment with much refinement of manner. He was admirably supported by Madame Favart, whose *Célimène* is the most finished piece of acting she has yet exhibited. In the last act Madame Favart shows much tenderness in the scene in which, too late for happiness, she relents to the man she has so sorely tried. Her coquetry is charming throughout, and is that of a high-bred lady who, living upon the praises of those around her, yet knows that while she feeds her vanity, she must not starve her honour. M. Delaunay's *Alceste* has delightful and most infectious hilarity. Madame Marie Royer played *Eliante*; Madame Jouassain, *Arsinoé*; M. Febvre, *Clitandre*; M. Chéry, *Philinte*; and M. Coquelin, *Dubois*. 'Le Bonhomme Jadis,' which followed, is a graceful trifle of Henri Murger, showing the manner in which a cheery and good-hearted old gentleman celebrates his *fiête* day by making happy two young people, whose mutual love, as yet unavowed, he has discovered. It was very pleasingly given by M. Talbot as the *Bonhomme Jadis*, and M. Boucher and Madame Emilie Dubois as the two lovers, *Octave* and *Jacqueline*. De Musset's 'Il ne faut jurer de Rien' shows M. Got in one of those parts in which he is unequalled. His performance of the *Abbé* is marvellous in its combination of minuteness and accuracy of detail with breadth of effect. A fine interpretation of this ingenious comédienne—for, though in three acts, it is no more—was given by M. Delaunay, who was admirable as *Valentin*, by M. Barré as *Van Buck*, M. Coquelin as *le Maître de Danse*, Madame Jouassain as the *Baronne*, and Madame Emilie Dubois as *Cécile*.

M. Got is seen, however, to the highest advantage in the part of *Jean, Duc de Rieux*, in the well-known comedy, 'Le Duc Job.' To the value of his acting must be attributed the popularity this play has attained; since a piece offering less to attract an audience cannot readily be found. It is long-winded, and full of speeches of no particular value or significance. Its action rises once only to a situation, which is ingenious rather than dramatic, and its characters are extravagant or wanting in colour. So sound, however, if over-preached, is the moral it inculcates,—that honour and love are nobler things than the riches, in the feverish pursuit of which men spend their lives,—that this doubtless has had some effect in raising 'Le Duc Job' to the

high position it undoubtedly maintains. Its hero, so called on account of his poverty, has served, through pure love of adventure, as a private soldier in Africa, and has returned to renew a liking he has always felt for his pretty cousin, Emma. So humiliating to those around him is the contrast offered by his manliness and integrity, that Emma, bred as she has been under most mercenary influences, would accept him in a moment were he even moderately rich. His means, originally small, however, have been further reduced by a loan to a friend in distress, who has since died, and the poor Duc finds himself compelled to leave the field to his rivals, and return to his uncle, the Marquis de Rieux, a man as poor, as noble, and as upright as himself. Here his welcome is so warm that he drinks as though he were back at the regiment, and falls, after luncheon, into a vinous slumber. In this state Jean is seen by Emma, who, so far from being disgusted, finds she is a little in love with him, and begins counting with what reductions in expenditure she could manage to live on the joint income they would be able to raise. Her cipherings are forgotten when she retires, and are found by Jean, who gains from them fresh heart. That he marries ultimately his love, and that he becomes rich, follow as a matter of course. M. Got makes of the Duc one of the finest of stage characters. In this impersonation, all the odours of the barrack-room cling to a man who is in heart a gentleman. "Noblesse oblige" is a motto that Jean never forgets; but he is blunt and rough in his bearing. He smokes in the presence of his acquaintance his "caporal" tobacco, and he hums the not very refined tunes which he heard over Algerian camp-fires. He eats, moreover, like a soldier, and drinks like two. Now, that a man of highest birth and association should during a short spell of soldiering have acquired the habits of one who had known no other scenes than camps is not likely, and the Duc is too brave and sincere a gentleman to assume, for the sake of effect, manners that are not truly his. Hence the character, superbly as it is acted, is unnatural. Those, however, who see M. Got's impersonation and its unparalleled ease and truth can readily understand its popularity. Genuine amusement is caused by the manner in which Jean and the Marquis eat their breakfast. A long preliminary fast and a sound digestion are necessary to the accomplishment of this gastronomic feat, which has always been associated with the success of the play. Emma is a singularly mercenary character for a heroine, and it requires all the indulgence that can be extended to one who is the victim of social surroundings to reconcile her to our sympathies. The part was gracefully played by Madame Emilie Dubois, its original exponent. M. Talbot, as the fine old Marquis, was also excellent. The other parts were, it is needless to say, well supported by members of the company. It has always been a subject of interest to see how, in a piece of this extremely realistic class, the Comédie, departing from its general line, eclipses all its rivals. On Tuesday, 'Tartuffe'; on Wednesday 'Il ne faut jurer de Rien' and 'Le Dernier Quartier'; and on Friday, 'Le Duc Job,' were repeated. On Thursday 'Mlle. de Belle Isle' was given for the first time. For this morning's performance 'Le Dépit Amoureux,' 'De Musset's poem,' 'La Nuit d'Octobre,' and 'Les Folies Amoureuses,' have been selected; and for the evening 'Les Caprices de Marianne' and 'Les Plaideurs.' We trust the Comédie will give us ere it leaves a drama by Victor Hugo.

ST. JAMES'S THEATRE.

'SECRET SERVICE,' reproduced on Saturday last at the St. James's Theatre, is a clever adaptation, by Mr. Planché, of the 'Michel Perrin' of MM. Mélesville and Duvoyrier. It forms a striking play, with sufficient ingenuity of plot and effectiveness of situation to render remarkable the fact that, during the forty years or thereabouts that have elapsed since its first production at Drury Lane, it has scarcely ever seen the light. The main interest of the story deals with an old curate, who becomes an unconscious spy, and is not a little

astonished to find that information he has unwittingly supplied has saved the fortunes of the First Consul. Mr. Farren's admirable impersonation of the old priest is familiar to playgoers of the last generation. His son, Mr. W. Farren, now plays the part in a manner that will recall to many the previous exposition. The make-up of Mr. W. Farren and the employment of his voice tend to strengthen the impression of resemblance. A new burlesque by Mr. Burnand follows. It is entitled 'Poll and Partner Joe.'

MR. TOM TAYLOR'S PLAYS.

I AM most reluctant to occupy your columns with a personal controversy, the critical points of which I am quite willing to leave to the public; but I am compelled to correct misstatements of fact, and, above all, to repel insinuations of dishonourable conduct. I feel that the insinuations in "Q."s last article amount to no less. I have repudiated, in the most distinct terms I can use, any knowledge of a play called 'Feurige Kohlen.' "Q." accepts my word—for which, I suppose, I ought to be grateful to him. He does not allude to my equally distinct repudiation of any debt to M. Cormon in the case of 'Babes in the Wood,' 'An Unequal Match,' and 'Victims,' in respect of which "Q." had insinuated rather than alleged my obligation to plays of that author. But he goes on to say "only (the italics are mine) the resemblance between 'Feurige Kohlen' and 'Payable on Demand' is strangely great: just as the resemblance between 'The Contested Election' and 'Our Town,' by a Mr. Davies, of Warrington, is *strangely great*"; and then follows a passage, to support the conclusion that 'Feurige Kohlen' "is not the only case in which something occurs to Mr. Taylor which has already occurred to another distinct mind." If I am wrong in construing the italicized passages into a sneering insinuation that I am a plagiarist, and something worse, I beg "Q."s pardon. If, however, the resemblance which "Q." now alleges be like that which Mr. Davies fancied in 1859, *caddis quæstio*; for the resemblance between my play and that of Mr. Davies, however close it may have seemed on Mr. Davies's statement, when tested by actual comparison of the two pieces, as I remember having tested it at the time, is void of anything that can support the charge of plagiarism; and so, I have no doubt, it would turn out to be in the other case.

'Payable on Demand' was suggested by a well-known incident in the early history of the Rothschild family. 'Feurige Kohlen' may very likely be founded on the same incident. I have no doubt this common origin will account for any resemblance there may be between the two, just as common incidents of electioneering ambition and corruption explain the alleged resemblance in the case of 'The Contested Election.' Knowing myself to be the sole contriver of the somewhat complicated incidents by which the plot of 'Payable on Demand' is worked out, I am certain, on the theory of literary probabilities, that they cannot have been hit upon by a German author before I invented them. Has "Q." compared the plays? If he has not, will he do so, and inform me privately, or the public, through the *Athenæum*, of the result? I should be extremely obliged to him.

"Q." asks if I have been in the habit of avowing the sources of my plays in the play-bills. I beg to inform "Q."—whom I take, from his articles, to be practically ignorant of theatrical matters—that, as a rule, the author of a play, according to my experience, is innocent of all knowledge of the play-bills till after they are printed. But I have no doubt that, in the play-bills announcing my pieces, the usual practice has been followed, viz., of describing adapted plays as "new," unadapted as "new and original." In the few cases where I have seen the bills before publication, I have been careful, particularly since so much has been written about originality, to state any foreign or borrowed materials of which I have availed myself, and with minuteness. I refer him for an example to the bills of 'Twixt Axe and Crown.' "Q." asks why the name of John Lang has never appeared on the

title-page of 'Plot and Passion,' as having a right to "half the honours of invention"? Simply because John Lang never wrote a line, suggested a character, or invented an incident of the play. Mr. John Lang, it is true, called my attention to the story on which the play is founded—that Fouché employed a body of abandoned women, whom he called his *cohorte Cythérienne*, to lure his enemies within his reach. Mr. Lang suggested this as a good subject for collaboration of Mr. C. Reade and myself, who were then working together. Mr. Lang himself afterwards wrote a play and a story on the subject. The story is published. The play, which was sent to Mr. Webster and read to Mr. A. Wigan in my presence and by my wish long after mine was finished and in his hands, was never acted. My play was written without consultation, collaboration, or communication with Mr. Lang, and during his absence from London. Mr. A. Wigan knows all the circumstances of the case, but as they affect private character, though not mine, I am unwilling to introduce them into a public correspondence; but I shall be glad to communicate them privately to "Q." if he wishes to know how fully they support my answer to his question. I am sincerely anxious that this correspondence may now end; that "Q." will leave me to vindicate my claims to originality by my work, and allow the public to judge between my plays and his charges.

TOM TAYLOR.

Dramatic Gossip.

THE Holborn Theatre re-opened on Saturday last with a four-act drama, entitled 'Silence,' and a burlesque of the novel of 'Salambo.' The former seemed to be an average melo-drama of the transpontine type, and the latter is a fair specimen of modern burlesque. Both pieces were, however, received with banter, and with manifestations of discontent. It is to be feared that this result is attributable rather to the general want of preparation exhibited upon the stage than to any re-action on the part of the public against the entertainments it has hitherto patronized.

DURING the last week of the Vaudeville company at the Lyceum, several pieces have been given. On Monday the programme consisted of 'Les Femmes Terribles' and 'L'Héritage de M. Plumet'; on Tuesday, 'Les Pattes de Mouche' was revived; and on Wednesday, 'Nos Intimes'; on Thursday, for the benefit of M. Parade, 'La Famille Benoiton' was played for the first time.

'THE FOOL'S REVENGE,' Mr. Taylor's adaptation of 'Le Roi s'Amuse,' was produced on Monday at the Princess's, with Mr. Phelps in his original part of Bertuccio, the King's jester. It will be played for six nights only.

AFTER one performance of a new drama, entitled 'Nightshade,' the Surrey Theatre last week closed its doors. The reason for this is stated to be neglect to obtain the licence of the Lord Chamberlain.

A NEW drama, entitled 'The Lighthouse,' has been produced at the East London Theatre.

'THE SCHOOL FOR SCANDAL' was revived on Wednesday at the Haymarket, with Miss Amy Roselle as Lady Teazle, Mr. Chippendale as Sir Peter, Mr. Buckstone as Sir Benjamin, Mr. Howe as Joseph Surface, and Mr. Arnott as Charles.

MR. HALLIDAY's drama of 'Nell,' produced at the Olympic Theatre, has been transferred, with its scenery and some members of the company, to the Standard.

'THE STREETS OF LONDON' has been revived at the Alfred Theatre, with Mr. Vining in his original part of Badger.—At the Grecian, the drama of 'The Orange Girl' has been played, with a farce turning upon the feats performed by Mlle. Lulu. —A new drama of the French war has been given at the Britannia. Its title is 'The Forlorn Hope.'

MR. CRESWICK has made his first appearance in America, at the Fourteenth Street Theatre, New York. He played Joe in Mr. Watts Phillips's Surrey drama, 'Nobody's Child.'

MR. SYDNEY ABBOTT is about to commence a series of readings from the works of Dickens. Each reading will give, in the author's own words, a full account of some well-known work, and will be accompanied by a recitation of the more striking scenes or personages.

'RICHARD THE THIRD' has been revived on a scale of great splendour at Niblo's Garden Theatre, New York. So filled was the piece with ballet and other accessories, that the performance lasted till 1 o'clock. It was not successful. Mr. Bennett played Richard.

A DRAMATIC version of Mr. Wilkie Collins's 'Man and Wife' has been produced at the Theatre Royal, Melbourne; with Mr. Harwood, a well-known actor, as Geoffrey Delamayn, and Mrs. Gladstone as Anne Sylvestre.

At the Court Theatre, Stuttgart, the birthday of Ludwig Uhland, 26th of April, was celebrated this year by the representation of Uhland's drama, 'Ludwig der Baier.' Strange to say, this representation of one of the noblest productions of the German dramatic muse was a first representation, not only at Stuttgart, but on the German stage altogether, although 'Ludwig der Baier' was written as far back as 1818. Uhland's dramas, generally speaking, are not considered to be stage-dramas: in the present case, however, the experiment of proving the contrary has been quite successful; and the experienced and indefatigable leader of the Stuttgart theatre, Dr. Feodor Wehl, has had the well-earned satisfaction of seeing his efforts in honour of Uhland gratefully appreciated by the late poet's countrymen.

SHAKESPEARE'S 'Antony and Cleopatra' and 'Timon of Athens' are to be brought out at the Schauspielhaus in Berlin, the former in a German adaptation by Dr. Leo, and the latter by Herr Albert Lindner.

On the 28th of April last the foundation-stone of the new Hoftheater of Dresden was laid, and the building is now in process of erection.

ANTIQUARIAN NOTES.

The Three Graylls.—Dr. Husenbeth refers to my note on this subject in *Athenæum* 2224, for June 11th, 1870. May I say once more (see *Athen.* 2228, p. 60) that I know what the Entry means and what the Graduale is? Perhaps if Dr. Husenbeth, instead of writing me down an ignoramus, had taken the trouble to examine Dr. F. G. Bergmann's book (which I referred to), or your review of it, he would have understood that I merely instanced the entry as showing how common the use of the contraction *Grayll* had become. For an account of the origin of the word as applied to the holy vessel in the legend, see Skeat's 'Joseph of Arimathea' (sp. xxxviii.—ix. C. E., E. T. S., 1871).

R. SOMERVELL.

The Quest for Books.—When all a man did told for guineas, there was profit to be made by handling books; now-a-days, the dealer only seeks to be quit of them as soon as possible. Books, in the main, are bad stock to keep. Besides, the quantity has so vastly increased here with a halfpenny press, the thing is too vast for any one brain; the trade, therefore, is sub-divided. He that deals in "flint-chips" ignores the "Scottish Record." The man trained in a religious connection knows nothing of theatrical literature. The fashionable librarian does not go into *Cactons*; while he that sticks to "black-letter," finds himself cut out by "popular libraries" and cheap reprints. It is useless for the public to grumble, since they have done the mischief; for "two-pence in the shilling" has taken all gilt off the gingerbread. So each one confines himself to what pays best in his hands, and the rest is "out of his line."

A BOOKSELLER OF THE OLD SCHOOL.

TO CORRESPONDENTS.—T. G. H.—H. C. T.—M. E.—G. F. B.—J. H.—received.

Erratum.—No. 2271, p. 563, col. 2. line 15 from top, for "Dr. Goldsmith" read Mr. Goldschmidt.

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3½-inch ivory handles..... per dozen	14	11	6	5
3½ do. balance do..... do.	15	6	12	6
4 do. do..... do.	22	6	16	6
4 do. fine ivory do..... do.	27	21	21	7
4 do. extra large do..... do.	30	22	22	8
4 do. finest African do..... do.	34	27	27	12
Do. with silver ferules..... do.	35	28	28	13
Do. with silver blades..... do.	46	33	33	13
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ORDINARY CONSTRUCTION.	PATENT VENTILATING DO.
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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 30, Wellington-street, Strand, London, W.C.
Printed by EDWARD J. FRANCIS, at "THE ATHENÆUM PRESS," No. 4, Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 30, Wellington-street, Strand, W.C.
Agents: for SCOTLAND, Messrs. Bell & Bradgate, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, May 13, 1871.